

July 1950

Vol. 7 No. 3

Whole No. 27

The Essay Proof Journal



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France	1853 to 1860	Nicaragua	1862 to 1905	Turks Islands	1867
Germany	1868	Panama	1887 to 1909	Tuscany	1851
Great Britain	1840 to 1887	Paraguay	1857 to 1928	Uruguay	1866 to 1911
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The Essay Proof Society

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U. S. Stamp Designers & Engravers Tentative List

Compiled by S. Altmann, E. P. S. 25.

Largely from data accumulated by Clarence W. Brazier.

[The names of the designers and engravers of the XIX Century stamps of the United States are difficult to definitely ascertain because prior to 1894 they were produced by private bank note engraving firms mostly now out of business. The one existing private firm that produced U. S. stamps from 1879 to 1894 does not find it profitable to furnish information from its records. All the firms that produced our stamps from 1847 to 1894 were ancestors of the American Bank Note Co., so their records should contain most of such information prior to 1894. Since that time the Bureau of Engraving and Printing has produced all postage stamps except the "flag" series of 1943-44, and as their records have been available it is not necessary to document the attributions.

Prior to his death about 1902, Henry G. Mandel had a monumental collection of essays and proofs of stamps. He was a color expert for the American Bank Note Co., and personally knew most of the then living designers and engravers and obtained their signatures upon die proofs which they designed and engraved. Many of these are now in collections. Thomas F. Morris, Sr., a designer for the American Bank Note Co. and Bureau of Engraving and Printing, had an album of card proofs mounted on pages by series as issued, and he obtained on these pages similar signatures. Where the artists were not available some of their friends wrote attributions. Other proofs exist with signatures, so from these sources we also have definite information that we consider authoritative. This list records the signatures from the previously mentioned sources, including the Brazier Reference Collection, but others no doubt exist that have not been recorded by the author as "signed"; and we hope they will be reported. We hope to fill in some blank spaces. Awaiting such definite information, this list is tentative.

In the *Metropolitan Philatelist* for May 29, 1915, and later, there was published by J. W. Scott a list of stamp engravers to 1914, mostly gathered from Mandel's notes and similar sources, but some errors have been found in this list through the aid of signed proofs. Knowledge of the kind of work done by various engravers helped to correct some mistakes. Others, including engravers, from time to time prepared similar lists. In the Brazier historical data there are half a dozen such lists, which have been carefully checked, as each recorded some names not on other lists. I have been gathering this information since 1925.

In 1931 Alvin W. Hall, Director of the Bureau, was shown the desirability of making known the names of the designers and engravers of stamps, and since then he has kindly done so. A biographical blank form was prepared on which designers and engravers then in the Bureau filled in the data requested. "The U. S. Postage Stamps of the XX Century" by Beverly King and Max Johl (1932 etc.) gives many names of the artists as supplied to them and only a few errors have been found, although in some cases the names are grouped and require separation. Much of this recent information has been checked by engravers now living. However, the author urgently requests anyone with definite information that is lacking in, or differs from, this list to report it at once. C.W.B.]

Documentation Abbreviations

AP—American Philatelist. Vol., No., Page.

ABS—Stamps of the Providence Postmaster, by A. B. Slater.

Att.—Attributed.

B—Clarence W. Brazier.

CCP—Collectors Club Philatelist, Vol., No., Page.

EPJ—Essay Proof Journal, Vol., No., Page.

JB—Julian Blanchard.

TFM,Sr—Thomas F. Morris, Sr.

WDN—William D. Nichols.

JWS—J. W. Scott in *Metropolitan Philatelist*, May 29, 1915.

Designer

Vignette Engraver

Letter Engraver

Frame Engraver

Postmasters Provisional Stamps

1846—Brattleboro, Vt.

Thomas Chubbuck
(stamps signed)

1845—New York, N. Y.

By Rawdon, Wright & Hatch, N. Y.

James Parsons Major
(CCP 18, 1, 42-44B)

William Humphreys

1846—Providence, R. I.

By Henry A. Hidden & Co.

George Wanton Babcock
(ABS)

1845—St. Louis, Mo.

By J. M. Kershaw
(Scott's U. S. Cat.)

Independent Mail Routes

American Letter Mail Co.

1844—Scott's L13

W. L. Ormsby
(Scott's U. S. Cat.)

D. O. Blood & Co.

1855—Scott's L42

By Draper, Welsh & Co., Phila.

(Scott's U. S. Cat.)

Boyd's Dispatch, N. Y.

1881—Scott's L65a

Printed by J. Gibson

(Scott's U. S. Cat.)

1882—Scott's L65b

Printed by the Evening Post

(Scott's U. S. Cat.)

Crosby's City Post, N. Y. C.

1870—By J. W. Scott & Co.

(Scott's U. S. Cat. L122 and L123)

Hussey's Post, N. Y. C.

1880—Scott's L192

By N. F. Seebeck, N. Y. C.

(Scott's U. S. Cat.)

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
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1842—New York City Despatch Post
By Rawdon, Wright & Hatch, N. Y.

1844—Pomeroy's Letter Express
By John Gavit & Co., Albany, N. Y.
John E. Gavit
(stamps signed)

Wells, Fargo and Co.
1861—Pony Express, Scott's L262
Lithographed by Britton & Rey, San Francisco.
(Scott's U. S. Cat.)

The original dies are now in the Wells-Fargo & Co. museum in Golden Gate Park, San Francisco.

General Issues

1847

By Rawdon, Wright, Hatch and Edson, N. Y. C.

5c James Parsons Major (CCP 21-4-247. B)	Asher B. Durand (EPJ 3-2-67, 4-2-67, JB)
10c James Parsons Major (CCP 21-4-247. B)	Asher B. Durand (EPJ 3-2-67, JB)

1875—Reproductions

By Bureau of Engraving & Printing

5c	Charles Burt (signed)	Pop McCoy (signed)
10c	Charles Burt (signed)	Pop McCoy (signed)

This die with designs of the 5c and 10c was "restored" by Charles S. Skinner.
(signed) August, 1877. (The 1847 Issue, by B)

1947—Reproductions

By Bureau of Engraving & Printing

5c Robert L. Miller, Jr.	Charles L. Brooks (signed)	A. W. Christensen (signed)	A. W. Christensen (signed)
10c Robert L. Miller, Jr.	Carl T. Arlt (signed)	A. W. Christensen (signed)	Carl T. Arlt (signed)

1851-60

By Toppan, Carpenter, Casilear & Co., Phila., Pa.

1c	Joseph Ives Pease (TFM, Sr)	Henry Earle (TFM, Sr)	Henry Earle (TFM, Sr)
3c	Joseph Ives Pease (TFM, Sr)	Henry Earle (TFM, Sr)	Asa Spencer (Att.B)
5c	Joseph Ives Pease (TFM, Sr)	Henry Earle (TFM, Sr)	Asa Spencer (Att.B)
10c E. Pitcher (signed)	Joseph Ives Pease (TFM, Sr)	Henry Earle (TFM, Sr)	Henry Earle (TFM, Sr.)
12c	Joseph Ives Pease (TFM, Sr)	Henry Earle (TFM, Sr)	Asa Spencer (Att.B)
24c	Joseph Ives Pease (TFM, Sr)	Henry Earle (TFM, Sr)	Asa Spencer (Att.B)

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
30c	Joseph Ives Pease (TFM, Sr)	Henry Earle (TFM, Sr)	Henry Earle (TFM, Sr)
90c	Joseph Ives Pease (TFM, Sr)	Henry Earle (TFM, Sr)	Henry Earle (TFM, Sr)

1851 Carrier Stamps

By Toppan, Carpenter, Casilear & Co., Phila., Pa.

Franklin	Joseph Ives Pease (TFM, Sr)	Henry Earle (CCP 17-4-279.B)
Eagle		Henry Earle (CCP 17-4-279.B)

1861-67

By National Bank Note Company, N. Y. C.

1c James Macdonough (Att.B)	Joseph Ives Pease (signed)	Cyrus Durand (AP 57-11-781)	Cyrus Durand (signed)
3c James Macdonough (Att.B)	Joseph P. Ourdan (TFM, Sr. JWS)	D. Cooper (CCP 19-3-172.B)	Cyrus Durand (TFM, Sr. JWS)
5c James Macdonough (Att.B)	William E. Marshall (signed)	J. Fanter (AP 57-11-781)	Cyrus Durand (TFM, Sr. JWS)
10c James Macdonough (Att.B)	William E. Marshall (signed)		William D. Nichols
12c James Macdonough (Att.B)	William E. Marshall (signed)	Cyrus Durand (AP 57-11-781)	Cyrus Durand (JWS)
24c James Macdonough (Att.B)	William E. Marshall (signed)	Cyrus Durand (TFM, Sr)	Cyrus Durand (JWS)
30c James Macdonough (Att.B)	Joseph Ives Pease (TFM, Sr. JWS)	William D. Nichols (signed)	William D. Nichols (TFM, Sr. JWS)
90c James Macdonough (Att.B)	Joseph Ives Pease (TFM, Sr. JWS)	William D. Nichols (signed)	William D. Nichols (TFM, Sr. JWS)

1863

2c James Macdonough (Att.B)	Joseph P. Ourdan (TFM, Sr. JWS)	William D. Nichols (TFM, Sr)	William D. Nichols (JWS)
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1866

15c James Macdonough (Att.B)	Joseph P. Ourdan (signed)		William D. Nichols (JWS)
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1869

By National Bank Note Company, N. Y. C.

1c E. Pitcher (TFM, Sr)	Joseph Ives Pease (JWS)	J. C. Kenworthy (TFM, Sr)	William D. Nichols (signed)
2c James Macdonough (Att.B)	Christian W. Rost (signed)	George W. Thurber (Att.B)	George W. Thurber (signed)
3c James Macdonough (signed)	Christian W. Rost (JWS) or James Smillie (Att.B)	George W. Thurber (Att.B)	George W. Thurber (signed)
6c E. Pitcher (TFM, Sr)	William E. Marshall (signed)	J. C. Kenworthy (TFM, Sr)	William D. Nichols (signed)
10c D. S. Ronaldson (JWS)	Lewis Delnoce (signed)	D. S. Ronaldson (Att.B)	D. S. Ronaldson (signed)
12c James Macdonough (signed)	James Smillie (CCP 19-2-129B)	George W. Thurber (CCP 19-3-171B)	George W. Thurber

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
15c E. Pitcher (TFM, Sr)	James Smillie (signed)	J. C. Kenworthy (TFM, Sr)	D. S. Ronaldson (signed)
24c E. Pitcher (TFM, Sr)	James Smillie (signed)	J. C. Kenworthy (TFM, Sr)	D. S. Ronaldson (signed)
30c James Macdonough (signed)	Lewis Delnoce (Att.B)	D. S. Ronaldson (Att.B)	D. S. Ronaldson (signed)
90c E. Pitcher (TFM, Sr)	Joseph P. Ourdan (Att.B)	J. C. Kenworthy (TFM, Sr)	D. S. Ronaldson (signed)

1870

By National Bank Note Company, N. Y. C.

and 1873

By Continental Bank Note Co., N. Y. C.

Same engravings with die cancellation marks.

1c Butler Packard (CCP 19-3-171)	Joseph Ives Pease (signed)	A. W. Cunningham (CCP 19-3-169)	A. W. Cunningham (JWS)
2c Butler Packard (CCP 19-3-171)	Lewis Delnoce (JWS)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)
3c Butler Packard (CCP 19-3-171)	Joseph P. Ourdan (signed)	D. S. Ronaldson (CCP 19-2-169)	D. S. Ronaldson (JWS)
6c Butler Packard (CCP 19-3-171)	Joseph P. Ourdan (signed)	D. S. Ronaldson (CCP 19-2-169)	G. H. Seymour (JWS)
7c Butler Packard (CCP 19-3-171)	Joseph P. Ourdan (JWS)	D. S. Ronaldson (CCP 19-2-169)	D. S. Ronaldson (JWS)
10c Butler Packard (CCP 19-3-171)	Lewis Delnoce (JWS)	D. S. Ronaldson (CCP 19-3-170)	E. F. Bourke (JWS)
12c Butler Packard (CCP 19-3-171)	Lewis Delnoce (JWS)	D. S. Ronaldson (CCP 19-3-170)	E. F. Bourke (JWS)
15c Butler Packard (CCP 19-3-171)	Lewis Delnoce (JWS)	D. S. Ronaldson (CCP 19-3-170)	E. F. Bourke (JWS)
24c Butler Packard (CCP 19-3-171)	Joseph P. Ourdan (JWS)	D. S. Ronaldson (CCP 19-3-169)	D. S. Ronaldson (JWS)
30c Butler Packard (CCP 19-3-171)	L. Delnoce (JWS) or Joseph P. Ourdan (CCP 9-3-169)	D. S. Ronaldson (CCP 19-3-169)	E. F. Bourke (JWS)
90c Butler Packard (CCP 19-3-171)	Lewis Delnoce (JWS)	D. S. Ronaldson (CCP 19-3-170)	D. S. Ronaldson (JWS)

1875

By Continental Bank Note Co., N. Y. C.

5c Butler Packard?	Charles Skinner? (Taylor from BE&P)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)
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1882

By American Bank Note Co., N. Y. C.

5c Thos. F. Morris, Sr. (signed)	Charles Skinner (signed)
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The four original 1870 dies by National Bank Note Co. were etched and reengraved.

1c	Edward E. Bourke (JWS)
3c	G. Downs (signed)

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
6c			George H. Seymour (CCP 23-1-23)
10c			Edward E. Bourke (JWS)

1883

By American Bank Note Co., N. Y. C.

2c Wm. M. Smillie & T. F. Morris, Sr.	Alfred Jones (CCP 18-1-48)	D. S. Ronaldson (signed)	D. S. Ronaldson (CCP 19-3-172)
4c T. F. Morris, Sr. (signed)	Alfred Jones (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (signed)

1887

By American Bank Note Co., N. Y. C.

1c T. F. Morris, Sr. (signed)	Alfred Jones (signed)	George H. Seymour (signed)	George H. Seymour (JWS)
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1890

By American Bank Note Co., N. Y. C.

1c	Ed. C. Steimle (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)
2c	Charles Skinner (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)
3c	Charles Skinner (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)
4c	Alfred Jones (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)
5c	Charles Skinner (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)
6c	Charles Skinner (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)
8c	Charles Skinner (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)
10c	Charles Skinner (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)
15c	Charles Skinner (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)
30c	Alfred Jones (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)
90c	Ed. C. Steimle (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)

1893—Columbian Series

By American Bank Note Company, N. Y. C.

1c A. S. Major	Charles Skinner (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)
2c	Alfred Jones and Chas. Skinner (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)
3c	Robert Savage (signed)	Geo. H. Seymour (signed)	Geo. H. Seymour (JWS)
4c	Charles Skinner (signed)	Geo. H. Seymour (signed)	Geo. H. Seymour (CCP 23-1-24)
5c	Charles Skinner (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
6c	Robert Savage (signed)	Geo. H. Seymour (signed)	Geo. H. Seymour (CCP 23-1-24)
8c	Charles Skinner (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)
10c	Robert Savage (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)
15c	Charles Skinner (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)
30c	Alfred Jones (signed)	Geo. H. Seymour (signed)	Geo. H. Seymour (CCP 23-1-24)
50c	Charles Skinner (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)
\$1.	Robert Savage (signed)	Geo. H. Seymour (signed)	Geo. H. Seymour (CCP 23-1-24)
\$2.	Charles Skinner (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)
\$3.	Robert Savage (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)
\$4.	Alfred Jones (signed)	Geo. H. Seymour (signed)	Geo. H. Seymour (JWS)
\$5.	Charles Skinner and Alfred Jones (signed)	D. S. Ronaldson (signed)	D. S. Ronaldson (JWS)

(To be continued.)

U. S. 1904

Two Cent Recut Envelope Dies

A Book Review by the Editor

The Recut Two-Cent U. S. Envelope Dies of the Series of 1904. By L. H. Barkhausen, 59 pages 7 x 10 inches, bound in light green board cover. Published by the Research and Literature Committee of the American Philatelic Society Inc., P. O. Box 800, State College, Pa. Price \$2.00.

Collectors of regularly issued United States stamped envelopes will welcome this remarkably thorough detailed study of 184 different types of recut dies for these two cents stamps. Full page illustrations of the original 1903 die from which about 200 duplicates were made and of one type of the 1904 recut die clearly show how the recutting was done. There are also 143 types of major recuts clearly illustrated and annotated for identification. Six pages of "Guide" tables are a well arranged means of recognizing the variations. These are divided into 77 distinct portions of the design and lettering with each variation numbered by type, so that even "cut squares" may be identified. The collector of entires may more easily locate the types which occur on 13 different sizes and colors of the paper envelopes and wrappers. "A complete collection of the known recuts in all colors and envelope sizes requires about 790, in addition to which, there are about 125 shades of the red called pink, a grand total of about 925!" Forming such a collection by an observing student is a lot of fun to be had at comparatively little expense, as there are only a few expensive rarities.

The author, who possesses the most important collection of U. S. Postal Stationery essays, stamps and proofs now in existence, gives credit for assistance to L. G. Barrett, Bryant Pollard, H. A. Burgess and other authorities.



Past President Chester A. Smeltzer

An Editorial Appreciation

We are proud of the dynamic Past President of the Essay Proof Society, Chester A. Smeltzer. Before joining our society as a charter member in October 1943, he had been a "hermit" collector (without philatelic contacts) of United States essays and proofs for many years. His foresight resulted in gathering many now rare proofs which he has mounted with excellent good taste. His coming forth to take part in the organization of the Essay Proof Society was unexpected. His genial cooperation and willingness to share the work was instantly recognized by his election to the Board of Directors and their choice of him as our first President. His enthusiasm as a leader in the early years of our society inspired others to similar efforts. In every issue of our JOURNAL his "President's Transmitter" carried enthusiastic moral encouragement to live and let live as friendly "on the square" collectors. He is a great truthful salesman who knows what he has to offer and never claims it better than he can deliver. He exhibited at and with his good wife constantly attended every annual exhibition, boosting essays and proofs. At the 1947 CIPEX international exhibition his whole family, with daughters and their husbands, continually attended our booth to welcome members old and new. He generously donated trophies and many other handsome cups as awards for best proof exhibits and best articles contributed each year to our JOURNAL. At the end of his five years as President we had grown to approximately 500 members. Surely the Essay Proof Society was blessed with such a leader.

Perhaps this taste of public life caused him to accept election as Borough Councilman in the town of Ramsey, New Jersey, where his home "East Gate" is located. Then his keen vision and energetic "service before self" led to election as Mayor in spite of his own party's opposition, and he was elected to the Bergen County Republican Committee. In planning for the future of his home town he formed a league of eleven nearby municipalities for common sewer and other services. He also provided a new park and recreation field for Ramsey. His devotion to public service has been greatly appreciated by his neighbors. And now he has recently been appointed to the Bergen County Park Commission. Bergen County, across the Hudson from upper New York, has increased its population by one-third in the past ten years and now has over half a million citizens. While these public services now nearly fill the time not devoted to his large vanilla bean importing business, he is a beloved vice president and director of the Essay Proof Society and a governor of the Collectors Club, and an enthusiastic essay and proof collector. Only a few of his intimate friends know of the health and business handicaps he has recently overcome by sheer will to remain active. May he and his family long have the good health to continue their devotion to our society. We are looking for more like him. Our appreciation of his long and loyal public service will be his monument.

Gandon Breathes into his Designs the Fabulous Daydreams of a Child

By James B. Hatcher

Reprinted with permission from *Scott's Monthly Journal*, April, 1950.



Madame Gandon modelled for the Marianne design.

One day a stamp collector visited Pierre Gandon, the great artist who has designed and engraved so many fine and stirring stamps for France and the French Colonies, and asked him for his autograph. Gandon agreed. The visitor, with infinite care slowly unwrapped the rare object which was to receive the signature.

It must be a masterpiece, thought Gandon. One of those wonderful treasures to which a collector clings dearly. The autograph seeker cleared his throat, and with a grave and slightly strange air, he whispered softly, "It is the Marianne with a white eye!"

Gandon was overwhelmed. And while he tried to pull himself together, the collector explained that he was the owner of all the rare varieties of the Gandon Marianne—the wart on the lip, the scratch on the chin, the wild lock of hair, the frowning forehead, the beauty spot on the neck, the hooked nose, the "whistler" and many others.

Gandon had never imagined that his "child" would have so many imperfections. He had a hard time making it clear to his visitor that he would much prefer to autograph a normal Marianne in excellent health, rather than a one-eyed or sick Marianne. The collector finally gave in, feeling disappointed and misunderstood. To Gandon, his Marianne is a very special person—his young and pretty wife was the model.

Has Done 325 Stamps

In 1937, Gandon engraved his first stamp—the striking head of an ebony Mona Lisa of Dahomey (issued by Dahomey in 1941, type A10). Since then he has drawn or engraved 325 stamps for France, Belgium, Morocco, Algeria and the French Colonies.

"Most of my stamps," he explains, "are 'compositions.' When the postal authorities suggest a subject that may be quite difficult, like the Peace Conference (A157, A158), the 50th anniversary of Ader's plane (SPAP3), or the one I finished recently on destroyed universities, the imagination has to 'sprout.'

"There are days when everything goes well and the mind is clear. Ideas come easily. They run ahead of you in quick succession, and overtake each other like waves. And the next day there is just nothing—emptiness—no ideas!"

Many of the Gandon designs are so obviously authentic in their detail of flora, fauna, native life or scenery, that one imagines he must have really been in that jungle or beside that lagoon he has pictured so wonderfully. He admits the problem in research.

Butterflies Some Day

"Finding the material is sometimes hard, especially when it concerns historic personalities," he says. "I adore birds, and I have many exotic birds in my studio. For example, I drew the toucan on the Guiana stamp (A27, AP₄) from a bird which I possess. I also have a large collection of butterflies, but have not had the opportunity yet to use them for a stamp design."

Asked which stamp he considers his best design, Gandon answered:

"I really don't know which stamp I prefer. Each time I finish a new stamp, I am convinced it will be the nicest one. But I am almost always disappointed when I buy it at the post office. It never quite resembles the proofs which I pull from the original steel die. The transfer, the color, which is not always a happy choice, or bad ink almost always disfigures it. That is why, in exhibitions, I always show my original artist's proofs."

"I believe, however, that I prefer the 500-franc U.P.U. Congress stamp (AP₁₁); the 200fr Sun Chariot airmail stamp (AP₁₀); the Guiana 10fr and 25fr (A27, A28); the 20fr Dahomey (A₁₀); Louis XIV (SP₁₃₈) and Mansart (SP₁₃₄)."

Young, Tall and Athletic

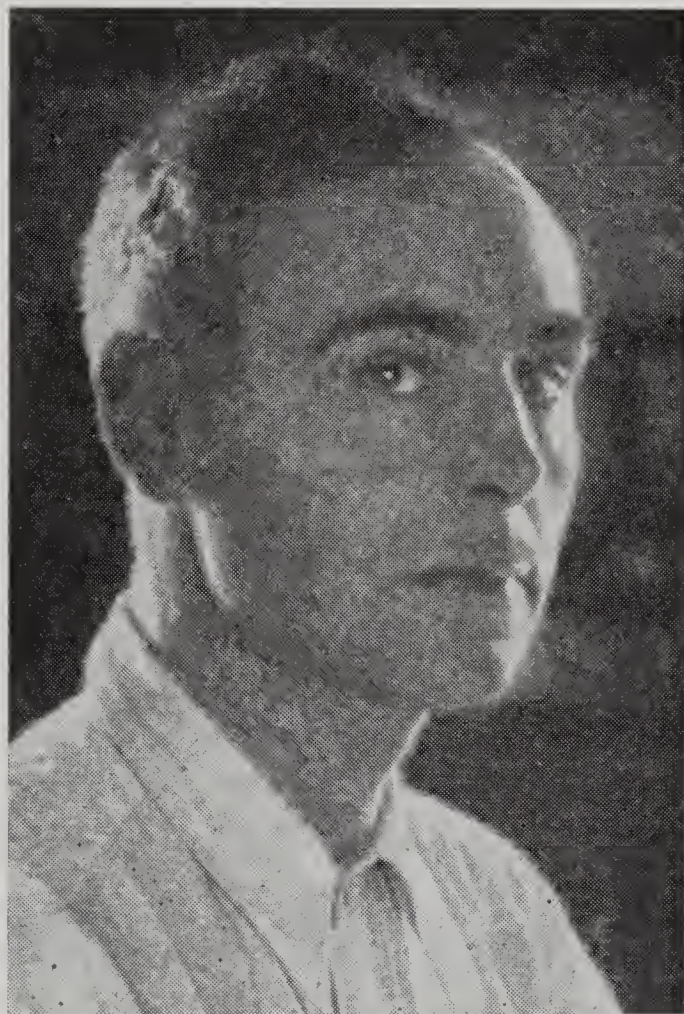
A French journalist has written that Gandon's talent is indisputable and unrivalled, that his technique is perfect and his good taste unflinching. He has won the Grand Prix de Rome [for Engraving] and is often considered chief designer of France. Because of this, many people imagine him as a little old bearded man, severe and distant.



The least little slip of the burin cannot be repaired.



An Arctic iceberg, an African jungle come to life.



Pierre Gandon

“But,” wrote the journalist, “P. G. is exactly the opposite of all that. He is a young man, of the athletic type, tall and of great simplicity. He likes, without snobbishness, all that is beautiful. He is interested in all the arts, and also in science and literature. That means he has great knowledge, but he does not brag about it. He is good-tempered and cordial, and all this is very attractive.”

Perhaps the best way to appreciate Pierre Gandon and his artistry is to read what he wrote about “Art and Stamps,” including his tribute to stamp collecting. He wrote it for a pamphlet issued in 1949 when the French were celebrating the centenary of their first stamps. It follows in translation, printed with Gandon’s permission:

P. G. Looks at Stamp Collecting

When I was a child, like all the young scoundrels with any self respect, I collected stamps.



1947

Gandon's choice as his masterpiece.

I daydreamed for whole hours over those little vignettes which give small children and poets the taste of adventure that lies in geography, those small varicolored stamps which make you think of fabulous countries: mysterious forests of Borneo full of wild animals—the countryside of Bosnia-Herzegovina, so finely engraved—the waterfalls of Tasmania. My mind wandered on a thousand roads full of wonders.

The fascinating names printed at the bottom of the stamps enchanted me just as much: Rarotonga, which reminded me of Captain Cook's voyage—Zanzibar, capital of the slave merchants where ships sailed off loaded with "black meat"—Tonga and its exotic birds—Tahiti and the soft languor of the Polynesian islands where the coconut palms, leaning with the breeze, dip their tresses on the corals—Tobago—Mozambique.

I had the whole world in the hollow of my hand.

I have always been privately grateful to stamps for the hours of dreaming which they have given me, and for the enrichment they brought me at a time when my mind was forming.

The Enthusiasm of Youth

I believe that an artist, in order to do good work, must keep in his mature years all the enthusiasm of youth, and that a great deal of childhood is preserved in all true artists.

Today, when destiny has led me to compose and engrave stamps, I should like to put into my designs all that I felt when poring over my childhood album—and I am very happy if I succeed occasionally—so that the youngsters who look at my stamps may be able to feel, as I did, the moments of dreaming and escape which carried me away at their age.

Do not see in this justification of philately for the young the morose thoughts of an artist who looks back at his past and grows sentimental over the little boy he used to be. For, besides the riches of enthusiasm and imagination which it develops, stamp collecting teaches our children history and geography intuitively and without effort, and develops in them the qualities of good taste, carefulness, orderliness and method which will be useful in practical life.

So the stamp is a cultural agent of the first rank and also a wonderful recreation, for one tires of everything except learning and knowing.



1946

1947

1948

Exotic birds are practically a Gandon trademark.



1946

1944

1948

1947

The Mansart portrait is one of Gandon's favorites.

A Sower of Ideas

The stamp is a sower of ideas, a teacher at home, the symbol of the activities and genius of a people, the mirror of the work and cares of mankind, the witness of the happiness and the unhappiness of a nation. It goes everywhere, penetrating into the smallest village, to the most isolated hearth, spreading its spiritual message all over the world.

It all depends on the quality of its artistic idea, for on that depends the range of the message it will carry.

When the issue of a new stamp has been decided upon, and the subject chosen, the Postal Administration, or that of France Overseas, calls together some artists and asks them to execute the designs. The contestants have to submit sketches six times the size of the stamp and a photo of the design reduced to the actual size of the stamp. The commission makes its choice and entrusts the engraving of the design to the winning artist.

So the beauty of the new stamp will depend on the talent of the designer, the good taste of the commission and the skill of the engraver.

A Sure Hand With the Burin

The engraver then reproduces on a block of soft steel the chosen sketch. First of all he traces his design with a pointed tool, using a strong magnifying glass, and reversing the design.

After the outline has been made, the most difficult part of the work begins—the engraving of the metal block with the burin (a triangular blade in a holder), which has to be done with a sure hand as there is no possibility of retouching. The smallest mistake, the least little slip is irreparable and he has to start all over again.

The depth of the cut lines and their way of crossing gives the different shading values. In the course of his work the engraver must pull proofs to see the condition and to judge the progress of his work in the positive. Finally the engraving is finished, and the final proof is taken and submitted to the Postal Administration. After its approval the second stage of the work begins.



France 1948 Air Mail Semi-Postal.



French Oceanica Air Mail 1948.

The metal block is made red hot and tempered. Then it is polished and put into a powerful press which is used to transfer the engraving to the transfer roll. Then the transfer roll in turn is again tempered. We are now at the last stage—reproducing the engraving on a big bronze cylinder with the aid of the transfer roll, using the same method of transfer, but transferring the picture according to the number of stamps required in the sheet—25, 50 or 100 times.

Then it will be necessary only to mount the cylinder on the rotary press to achieve the proper imprint.

By this procedure, the stamps are all alike and true to the original in the smallest details. Stamps printed in this manner cannot be counterfeited. Even the engraver could not repeat the same work twice.

A Piece of Art Work

An engraved stamp is a piece of art work. And there *is* an art pertaining to stamps. Tapestry, frescoes, advertising have their laws, their technique, their well defined traditions. The stamp is born from the cachet which it has replaced in order to avoid counterfeiting.

It must not be imagined like a picture, but composed in a graphic sense, going beyond reality to attain the style which is appropriate. The smallness of the work forces the artist to a conciseness which is difficult. Everything must be said or suggested with a minimum of material.

One must have traveled abroad to appreciate the importance which this little piece of paper with its charming colors has taken in the world. The color of melon, pomegranate, betel, the color of the blues of the South Seas, which bring you, as Baudelaire said, "the eternal lulling of the enchanted leisure." The miracle of this postal label which can enrich the inner life, educate the intelligence and interest one passionately.

An English proverb says: "If you have troubles, wear shoes that are too small."

And I say: "If life weighs on you heavily in our happy atomic age, make a stamp collection."

Secret of Happiness

I know many philatelists, and they are all happy people. At this moment I am thinking of a special one, a smiling octogenarian who has collected stamps for 70 years. The whole secret of his happy face is in the pages of his albums.

When I look at him, this tireless traveler, turning the pages, crossing from one continent to another, a smile on his face, his heart wide open like a lilac flower, I am sure that philatelists alone are wise. They have kept their youth intact. They are travelers without moving. They communicate across the frontiers, sharing the same ideas as their fellow philatelists.

And I believe seriously that if all the philatelists in the world shook hands, peace would be accomplished.

Canada

Some Notes on the “Norris Imperforates”

By Henry Gates, E. P. S. 154.

The article by Clarence W. Brazer in the October 1949 E. P. JOURNAL presented the first impartial approach and logical discussion of the Canadian Imperforates that I have seen published. Regardless of personal opinions these imperforates are an important part of Canadian Philately.

Among the most interesting groups are the “Norris Imperforates.” These Imperforates are those issues which largely passed through the hands of the late Fred Norris of Bay City, Michigan and are as follows:

1897 Maple Leaf Issue	1908 Quebec Issue
1898-1902 Numeral Issue	1917 Confederation Issue
1898 Imperial Postage Issue	1912-23 Geo. V. “Admiral” Issue
1903-08 King Edward VII Issue	

Fred Norris was born in Glens Falls, N. Y., August 19, 1857. In 1880 he went to Michigan to enter the employ of his great-uncle, Alexander Folsom, owner of the Folsom-Arnold Lumber Co. Norris learned the business working in all its phases and six years later became the owner upon the death of his uncle. He was an ardent stamp collector and his collection of Canada and Newfoundland placed him in the top bracket. Unhesitant to show his collection, his home became a mecca for B. N. A. enthusiasts. Among his friends were the top Canadian Post Office Officials from whom he obtained the imperforates for his collection. Norris kept plate No. blocks of 2 x 10 and the balance was sold through dealers, or to his friends. Upon his death the collection went to his daughter, Mrs. Gordon Peck, who survived him by only a few years. The collection was recently bought by a B. N. A. dealer of Toronto, Jim Sissons.

Maple Leaf Issue of 1897

The imperforates of this issue consist of three printings which are as follows:

- S—Clear “proof” printing of all values on a smooth gummed paper. The colors are the same as the cardboard proofs.
R—“Squat” printing of the 8c and 10c values on a rough gummed paper.
U—Normal printing of the 1c, 2c and 5c values without gum.

A list of these imperforates and the known quantities follows:

1/2c	S—gummed paper	plate No. 1	2 sheets of 100
1c	S—gummed paper		2 sheets of 100
	U—ungummed paper		1 sheet of 100
2c	S—gummed paper		2 sheets of 100
	U—ungummed paper	plate No. 3	1 sheet of 100
3c	S—gummed paper		2 sheets of 100
5c	S—gummed paper		2 sheets of 100
	U—ungummed paper	plate No. 1	2 sheets of 100
6c	S—gummed paper	plate No. 1	2 sheets of 100
8c	S—gummed paper	plate No. 1	2 sheets of 100
	R—gummed paper	plate No. 1	1 sheet of 100
10c	S—gummed paper	plate No. 1	1 sheet of 100
	R—gummed paper	plate No. 1	1 sheet of 100

A great many of the pairs and blocks were carelessly cut and, added to those which have since been damaged through poor handling, a set in superb condition is not easily obtained.

Numeral Issue of 1898-1902

All values of this issue with the exception of the 2c purple and 3c carmine exist imperforate. It is interesting to note that Norris did not receive the 20c imperforate of which only one sheet is known to have existed. This item is seldom offered for sale and probably is one of the top rarities of the imperforates. Regarding this item Norris wrote the following: "My understanding of this item—there was one pane of 100 secured by Rossler of N. J. who had same cancelled and sold in blocks of four. I do not hold this item." In Jarrett's B. N. A. book 1929 edition the following is written on this item: "About 1922 a sheet, or major portion of a sheet, of the 20c value was in possession of a New York dealer, who had obtained it from Ottawa. These stamps were in mint o. g. condition." Of the few pairs I have seen for sale, not one has any gum or cancellation. I have examined under a black light the pair in my collection and can find no trace indicating cancellation as having been removed.

The plates for the Numeral Issue consisted of 2 panes of 100 (10 x 10) subjects arranged horizontally and separated by a vertical gutter 12 to 13 mm. wide. A recent auction by J. Sissons of Toronto included gutter blocks of the ½c and 2c values. This is probably the first time that such a variety has been offered publicly for sale.

A list of these imperforates and the known quantities is as follows:

½c	S—gummed	plate No. 1	1 sheet of 100
	U—ungummed	plate No. 1	3 sheets of 100
1c	S—gummed		1 sheet of 100
2c	S—gummed		1 sheet of 100
	U—ungummed		3 sheets of 100
5c	S—gummed	plate No. 1	1 sheet of 100
7c	U—ungummed	plate No. 1	1 sheet of 100
8c	S—gummed	plate No. 1	1 sheet of 100
10c	S—gummed	plate No. 1	1 sheet of 100
20c	U—ungummed	plate No. 1	1 sheet of 100

Confederation Issue of 1917

Fred Norris writing in a letter regarding this 3c imperforate, which I quote, "Of the above J. Q. Labrecque, Montreal, Canada sold one pane of 50. At that time Hon. L. J. Gaboury was Deputy Postmaster General; since retired and no longer connected with the Post Office. Later I was requested by a friend to call upon Mr. Gaboury at his office. The next day my friend inquired if I would handle a pane of 50. I agreed provided I was shown all the balance of same held. He brought 150 or 3 panes of 50 each. One pane of 50 having been removed—of course I was aware of that, as I purchased a block of 4 at the time of the Third Canadian Philatelic Exhibition held in Montreal and paid \$90.00. None being o. g., and in the center perpendicular row two stamps were destroyed by a small round hole. I sold the pane and was requested to sell another pane of 50 and did so. A friend in Montreal handled the other 50."

The 1929 edition of Fred Jarrett's B. N. A. book mentions the first pane as being sold by J. O. Labrecque. At that time the existence of the three other panes apparently was unknown.

The two stamps in the center perpendicular row having been destroyed reduced the number of acceptable pairs in each pane to 23, and a total of 92 for the 4 panes. Many of the pairs and blocks were poorly cut or damaged and so in good condition are quite rare.

The Durand Engraving Companies

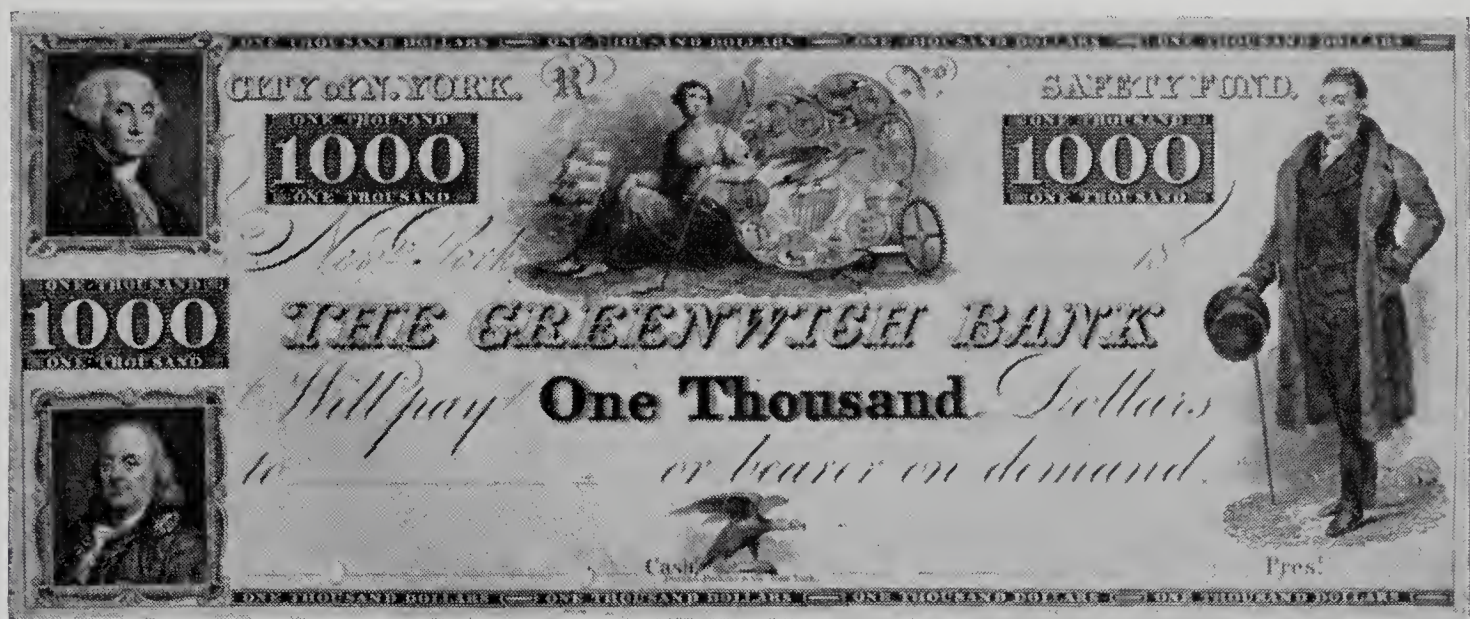
By Julian Blanchard, Ph.D.

(Continued from JOURNAL No. 26, Page 89.)

Durand, Perkins & Co. (1828-1831)

On the announcement card of this company, dated May 1, 1828, which is illustrated in JOURNAL No. 14, page 70, there is the following statement:

The business of Bank Note Engraving and Printing heretofore conducted by the Firm of A. B. & C. Durand, Wright & Co. will be continued by the Subscribers under that of Durand, Perkins & Co. For the style of their Die work they refer to the accompanying Specimens, and respectfully solicit a continuance of Public Patronage. A. B. Durand. Jos. Perkins. C. Durand. E. Wade, Jr. New York 1st May 1828. Office 50 Wall Street.



Courtesy of Metropolitan Museum of Art

Proof of a Bank Note by Durand, Perkins & Co., with the Franklin and Washington Portraits Used Later on the First U. S. Stamps

From this it is seen that C. C. Wright had dropped out of the old firm and that Joseph Perkins and E. Wade Jr. had been added, the office continuing at the same location, 50 Wall Street. Let us now see what Stauffer has to say about Joseph Perkins:

Perkins, Joseph

Born in Unity, N. H., Aug. 19, 1788; died in New York City April 27, 1842. Joseph Perkins graduated from Williams College in 1814; in 1818 he went to Philadelphia and there learned script engraving. He established himself in business in that city; but in 1825 he removed to New York and with A. B. Durand became a member of the bank-note engraving firm of Durand, Perkins & Co. When Mr. Durand abandoned engraving for painting, Joseph Perkins continued in business as a script engraver, with office at 4 John Street, New York.

There is no doubt about Perkins being *the* script engraver of this firm. Several signed specimens of his work other than for bank notes are in the possession of the writer, and there has been seen a small engraving of Franklin (probably by A. B. Durand) with a fancy memorial inscription beneath, at the edge of which is engraved in small letters, *Written and Engraved by Joseph Perkins, New York*. His letter engraving is practically flawless.

Who was E. Wade Jr.? Nothing is said of him in Stauffer or in any of the other biographies consulted. But in the New York directories there is an Elias Wade Jr., first listed in 1826 as an engraver and printer at 39 Canal Street, and from then till 1831 at 50 Wall Street. His name does not appear in 1832, and after that for several years he is

listed as a merchant, with a different address. From genealogical records supplied by Frank W. Rosell, who married Florence Irene Durand, a descendant of Cyrus Durand, it is learned that Cyrus married Phoebe Wade Woodruff, daughter of Elias Wade Sr. (her first husband being a Woodruff). It appears, therefore, that our E. Wade Jr. was Phoebe's brother and hence a brother-in-law of Cyrus. He was probably the plate-printer of the firm, rather than an engraver.

Durand, Perkins & Co. remained in business for about three years, their last listing in the New York City directory being in the issue of 1831/32. It is doubtful if their output equalled that of their very successful predecessors. On March 1, 1832, there was organized the firm of Rawdon, Wright, Hatch & Co., successors to Rawdon, Wright & Co. (see JOURNAL No. 14, p. 76), and that same year they were using dies that had been obtained from the expired firm of Durand, Perkins & Co., among them the Franklin and Washington heads they later used for the United States 1847 5c and 10c stamps, the story of which has already been told.⁽³⁾ It is because of the production of these particular dies by Durand, Perkins & Co. that this firm holds more interest for stamp collectors than any of the other Durand organizations. As reported previously, there is some circumstantial evidence that the engraver of these dies was Asher B. Durand himself.

An interesting fact to be noted in this connection, however, is that the engraver George W. Hatch is listed in the directories for 1827, 1828 and 1829 at 50 Wall Street, the same address as for A. B. & C. Durand, Wright & Co. and Durand, Perkins & Co. for those years. From this it has been assumed that he was employed by the Durands, which might very well have been the case, although we have found no first hand record to this effect. Hatch was a very good general engraver, and the significant point is that if he were so employed he might have been the engraver of one or both of the portraits in question. It is one of the possibilities that was not considered in our previous study,⁽¹⁾ and it seems to be one that should not be ruled out. Hatch was one of the organizers of Rawdon, Wright, Hatch & Co. (along with Tracy R. Edson), and may have been instrumental in effecting the transfer of the Durand dies to the new firm.

In the Print Room of the Metropolitan Museum of Art in New York there is a small collection of Durand proof notes, some of which are not represented in the much larger collection owned by the New-York Historical Society. In the Metropolitan's collection fifty-one specimens have the imprint of Durand, Perkins & Co., four of which show one or both of the stamp portraits. For the record we are listing here all the known notes of this firm having this distinction, all being proofs; no issued notes of theirs having these portraits have yet been seen.

Franklin

\$2 Chemical Bank, New York, (N. Y. Hist. Soc.; E. P. J. No. 14, p. 67.)

\$10 Mechanics Bank, Newark, N. J. (Metropolitan Museum of Art.)

Washington

\$5 Fairfield County Bank, Norwalk, Conn. (N. Y. Hist. Soc.; E. P. J. No. 14, p. 68.)

\$10 Greenwich Bank, New York. (Metropolitan Museum of Art.)

\$3 Mechanics Bank, Newark, N. J. (Metropolitan Museum of Art.)

Franklin and Washington

\$1000 Greenwich Bank, New York. (Metropolitan Museum of Art.)

After the dissolution of Durand, Perkins & Co., A. B. Durand gradually abandoned the art of engraving and turned more and more to painting, eventually gaining as great distinction with the brush as he had formerly achieved with the burin. From this time on he was not directly connected with any engraving company. During this transition period, and while he was still active in bank note work, he executed a large number of miscellaneous engravings, among those of larger size being his famous nudes "Ariadne" and "Musidora." A nearly complete list of his engravings will be found in the Grolier Club's "Catalogue of the Engraved Work of Asher B. Durand," 1895. What is possibly his last bank note vignette is one found on a note of the Banque du Peuple, Montreal,

Canada, with the imprint of Durand & Co. and the engraved date October 1, 1839. It is one of his classical designs, with the inscription, *Drawn & Eng. by A. B. Durand 1839.*

Wright, Durand & Co.
C. C. Wright & Durand (1833-1835)

12th JUNE 1839

Mr Litch Low & Co

Charles C. Wright, Cyrus Durand,
N. Smith Prentiss.

TO C.C. WRIGHT & DURAND,

XYLOGRAPHIC AND COPPER-PLATE PRINTERS AND ENGRAVERS, 45 Maiden Lane.

C. C. WRIGHT & DURAND particularly request the attention of all persons who may favor them with orders for Plates, to the following:—From the commencement of their establishment they adopted a rule from which it is expressly to be understood that they will in no case depart,—that all Plates executed by them are to be always retained in their possession, for the exclusive use of the persons for whom they are made; that all printing from them shall be executed at their regular prices; that they hold themselves responsible for their safety; and that in the event of their being destroyed or injured, the loss shall be rendered good to the person for whose use they were made, by supplying new ones. The above arrangement is similar to that existing between the Banks and their Note Engravers, and is intended, as well to secure to this establishment the benefit of their machinery, as to protect their customers from the attempts of those who would take duplicates from the plate at very little cost, and to the injury of the person entitled to their sole use. All orders in their line are accepted by the firm on the above conditions, which it is hoped will be satisfactory to, as it is for the interest of, all parties.

Apr 25

To Altering plate for price current.

" Composition & print 1 Token.

1 50

5 90

7 40

Courtesy of Frank W. Rosell

A Billhead of C. C. Wright & Durand

In the New York City directory for the year 1834/35 there is listed the firm of Wright, Durand & Co., “xylographic printers,” at 45 Maiden Lane, this being its first and last appearance. Evidence has only recently been discovered, in the form of a billhead of the firm in the Durand collection of Frank W. Rosell, that its correct name was C. C. Durand & Wright, its members being given as Charles C. Wright, Cyrus Durand, and N. Smith Prentiss, and their business title as “Xylographic and Copper-Plate Printers and Engravers” (the first term referring to the woodcut art). In *The Illustrated Magazine of Art* sketch referred to previously it is stated that “In 1833 he engaged with Wright and Prentice in the xylographic printing of ornamental labels—a branch of business that flourished for a while, and was very profitable. In 1835 he left the firm . . .” If these dates are correct, then this firm should be entered in the table at the beginning of this article in accordance with the second line at the head of this section, with the personnel just mentioned. In the 1835/36 directory the firm becomes Wright & Prentiss, although Cyrus Durand is individually listed at the same address, 45 Maiden Lane. The new firm continues to be listed at this address till 1838/39. No further information about Prentiss is available in the usual biographies.

The note printed at the top of the billhead mentioned is rather interesting; it reads as follows:

C. C. WRIGHT & DURAND particularly request the attention of all persons who may favor them with orders for Plates, to the following:—From the commencement of their establishment they adopted a rule from which it is expressly understood that they will in no case depart,—that all Plates executed by them are to be always retained in their possession, for the exclusive use of the persons for whom they are made; that all printing from them shall be executed at their regular prices; that they hold themselves responsible for their safety; and that in the event of their being destroyed or injured, the loss shall be rendered good to the person for whose use they were made, by supplying new ones. The above arrangement is similar to that existing between the Banks and their Note Engravers, and is intended, as well to secure to this establishment the benefit of their machinery, as to protect their customers from the attempts of those who would take duplicates from the plate at very little cost, and to the injury of the person entitled to their sole use. All orders in their line are accepted by the firm on the above conditions, which it is hoped will be satisfactory to, as it is for the interest of, all parties.

The arrangement referred to as "existing between the Banks and their Note Engravers" (this statement indicating, incidentally, that this firm was not engaged in bank note engraving) was one that was supposed to be adhered to by all the reputable bank note engraving companies, to lessen the opportunities of the counterfeiters; but we find references here and there to lapses in this policy. What appears to be such a lapse by even Durand, Perkins & Co. is to be noted on a document amongst the Durand papers in the New-York Historical Society collection. Thus on a shipping receipt dated Sept. 11, 1828, signed by John Bailey, Master of the Packet Ship "Queen Mab," for two sealed boxes consigned to Joseph Wheeler, Esq., Augusta, Georgia, care of Messrs. Ketchum & Burroughs, Savannah, the following notation is written at the bottom:

One Box contains

3000 Imps. 4-5-5-5 Merchants & Planters bills

6000 — 1-1-2-3 Merchants & Planters bills

2100 — 50-100 Merchants & Planters bills

The other Box was sent here by Mr. Wheeler contents unknown—In addition to its contents when recd by us we put in the five plates engd for said Bank—viz one of 1-1-2-3—one of 4-5-5-5 one of 10-10-20-20 one of 50-100 & the cashiers check plate.

It is from such surviving records as the above that we are sometimes able to get a bit of first hand knowledge of the customs and practices of the bank note engravers of a century and more ago.

Of incidental interest in connection with the bills of the company here illustrated is the name of their customer, Seth Low & Co. At that period there were a number of prominent and wealthy Lows in New York and Brooklyn; and in more recent times New York has had a Seth Low as Mayor (1902-03). Before that he was president of Columbia University (1890-1901), and the architecturally beautiful Seth Low Library building on Morningside Heights remains a monument to his memory.

According to *The Illustrated Magazine of Art* story from which we have been quoting, after Cyrus quit the firm of C. C. Durand & Wright in 1835 he "went out west in company with his brother-in-law [Elias Wade Jr.], intending to purchase a farm and retire from the hard selfish struggles of life, in which he never had any pleasure . . ." And then, "After his return from the west, he purchased a small place in Camptown, New Jersey, within three miles of his native village, and built a showy Tuscan cottage upon it, and also a factory for the manufacture of fine machinery. This was in the year 1836." From this it is obvious that his sojourn in the west, wherever he might have been, was relatively brief.

Before continuing with Cyrus Durand's career in the bank note engraving business, and to pursue a chronological treatment of our subject, there are two other companies to be considered which involve a Durand not yet encountered.

Casilear, Durand & Co. (1834-1835)

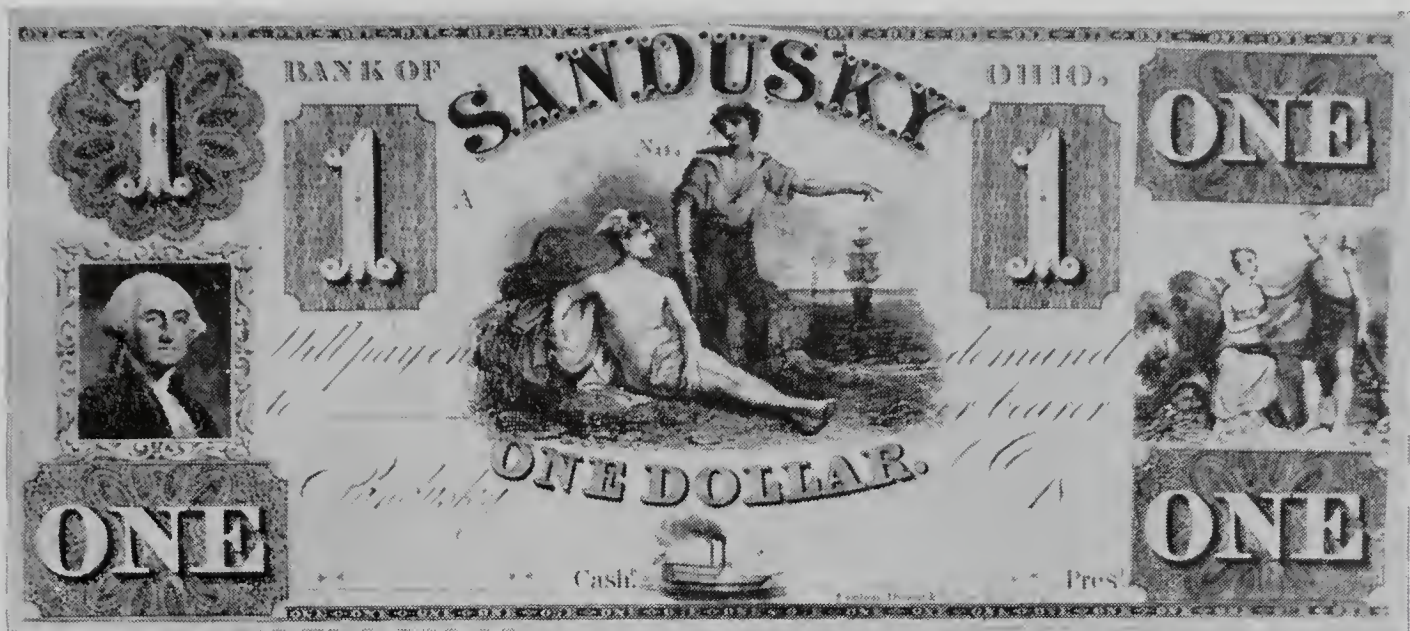
This firm is listed in the New York directory for only one year, 1834/35, at 53 William Street; and at the same address, listed as engravers, are John W. Casilear and Theodore Durand, the two principals. There is no information available as to who else may have been in the company. Casilear is treated thus in Stauffer:

Casilear, John W.

Born in New York June 25, 1811; died August 17, 1893. At the age of 15, Casilear was apprenticed to the engraver Peter Maverick and after a time he became an excellent line-engraver; his large plate of "A Sibyl," after the painting by Daniel Huntington, being an admirable example of pure line work.

Having studied bank-note engraving under Maverick and A. B. Durand, he was engaged in that business for some years, and about 1854 [?] he became a member of the bank-note engraving firm of Toppan, Carpenter, Casilear & Co., of New York [?]. But having become interested in oil, and having studied painting in Europe in 1840 and in 1857, Casilear became a landscape-painter of reputation. He was an Associate Academician in 1851.

Casilear engraved plates in conjunction with J. W. Paradise; and other plates are signed Casilear, Capewell & Kimmel.



Courtesy of The New-York Historical Society

**A Proof Note with the Imprint of Casilear, Durand & Co.
Central Vignette signed "J. W. C. Sc." (John W. Casilear)**

Thus it appears that Casilear followed much the same career as Asher B. Durand, even having been apprenticed to Peter Maverick. He left the firm of Toppan, Carpenter, Casilear & Co. in 1854, the name of this firm then becoming Toppan, Carpenter & Co. His nephew George W. Casilear later became Chief Engraver of the U. S. Bureau of Engraving and Printing.

All that Stauffer has to say about Theodore Durand is that he "was a script engraver, working in New York in 1835," which meagre information was probably obtained from the New York directory. He is first listed in the directory for 1833/34 as an engraver, at 31 Grand St., the next year at 53 William St., in 1835/36 at 50 Wall St., and in 1836/37 at 19 Ann St., home 104 Green St. After that the "widow of Theodore Durand" is listed at a different address. None of the other biographies mention him, and his name is missing from the Durand genealogical records consulted. It is supposed, however, that he was a member of the family under consideration; possibly a nephew of Cyrus and Asher.

Casilear, Durand, Burton & Edmonds (1835-1836)



**Bank Note Proof by Casilear, Durand, Burton & Edmonds
Head of Washington at right same as that on Greig's 1842 City Despatch Stamp**

In the 1835/36 directory there is found a reorganization of the firm of Casilear, Durand & Co., with the addition of the names Burton and Edmonds, now at 50 Wall Street. The new firm is found again in the 1836/37 directory and then disappears. So here again was a short lived partnership. The new members were James R. Burton,

listed continuously from 1824 to the time of the Civil War, as a printer, or copperplate printer, and sometimes as an engraver; and William Edmonds, listed as an engraver at the 50 Wall Street address for the two years that the firm existed, and for one more year (1837/38) at 26 Wall Street. After that his name is not found.

These last two associates are not mentioned in the art biographies consulted, and about all that can be put down here concerning them is the scanty record contained in the directories. With both Casilear and Durand dropping out in 1836, the firm continued as Burton & Edmonds for about a year, changing in quick succession to Burton, Gurley & Edmonds, 26 Wall St., and then Burton & Gurley, at 20 Wall St., in 1838/39, the latter firm disappearing from the succeeding directories.

(To be continued.)

NAPEX A. P. S. Exhibition

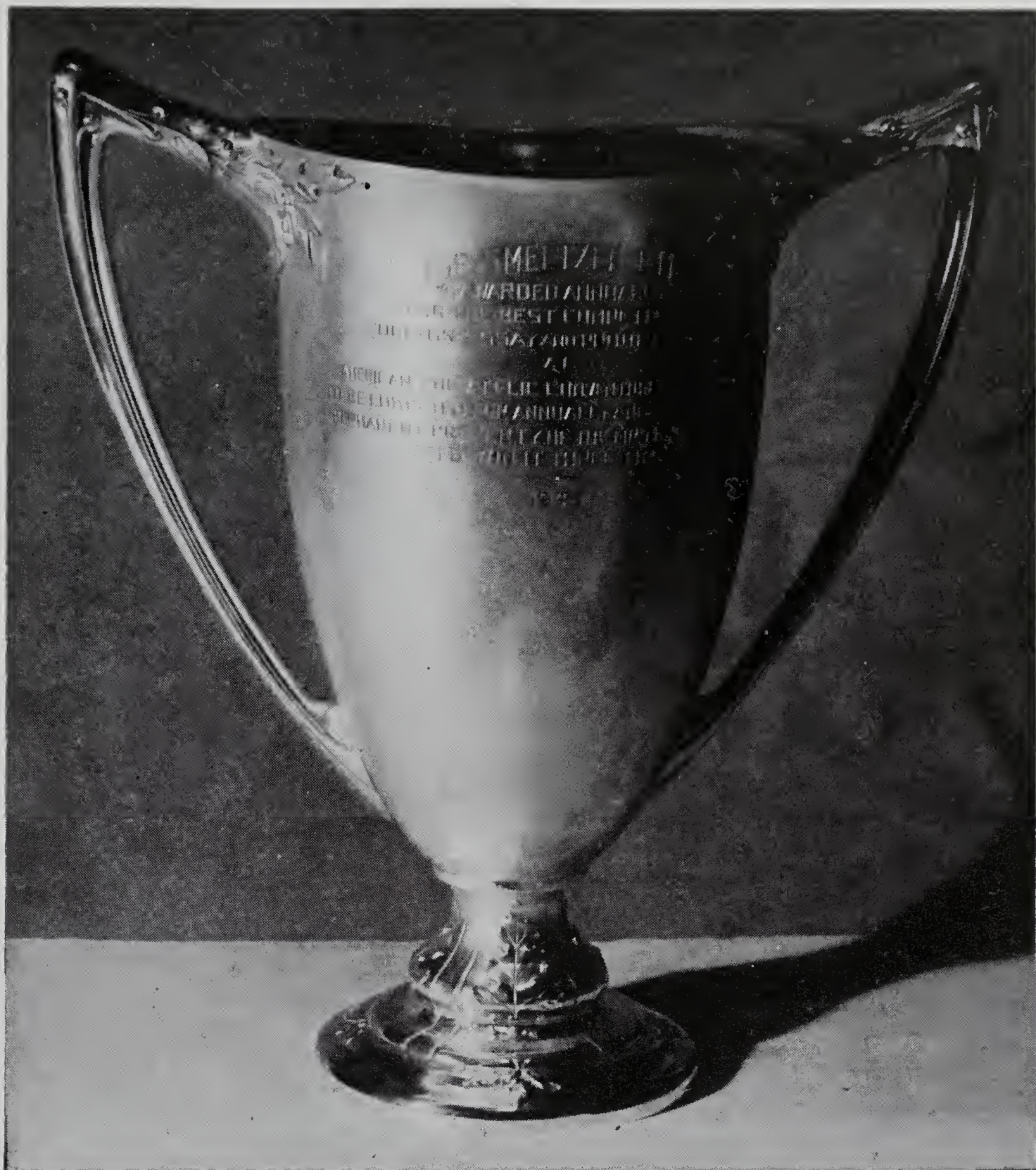
at Shoreham Hotel, Washington, September 5-9, 1950

The 1950 annual American Philatelic Society Exhibition "NAPEX" will be held at the Shoreham Hotel in Washington, D. C. from September 5 to 9. The Essay Proof Society annual meeting will also be held on September 5 at the Shoreham Hotel. A special



Brazer Trophy II

- 1947—Julian F. Gros—U. S. Atlanta Trial Color Proofs
- 1948—Julian F. Gros—U. S. 1861 Issue Essays and Proofs
- 1949—Robert P. Hackett—U. S. 1845 to 1860 Issues



Smeltzer Cup

- 1946—Dr. Clarence Hennan—Argentine XIX Century Issues.
- 1947—Joseph Mandos—Guatemala, 1871 to 1892 Issues.
- 1948—Joseph Mandos—Guatemala 1924 Issue
- 1949—Robert P. Hackett—British North America 1851 to 1897 Issues

class for Essays and Proofs of the World—A. United States,—B. Foreign, has been provided in the exhibition and fifty frames have been reserved for this class. Joseph Mandos, 6816 Paschall Ave., Philadelphia 42, Pa., is the Essay Proof Society Chairman to arrange for these exhibits. The Brazer Trophy II will be awarded for the Best Exhibit of U. S. Essays and Proofs, and the Smeltzer Cup Awarded for the Best Exhibit of Foreign Essays and Proofs. Each of these are awarded annually to be held for the following year or until one person wins either one three times, when it becomes his property. The record to date is given below.

Uruguay

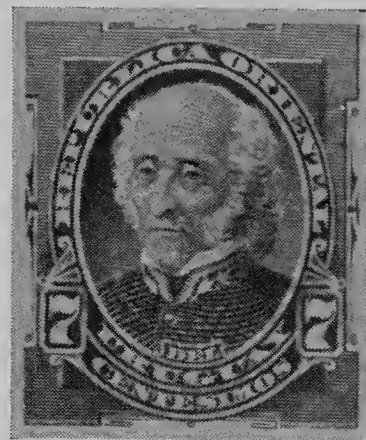
The Rare Artigas Die Essay

By Amilcar J. Fita

A Review



**Artigas Die Essay
Showing Shoulder Insignia**



**Artigas Plate Proof
Without Shoulder Insignia**

In the December 1949 issue of *Uruguay Filatelico*, monthly publication of the Philatelic Club of Uruguay, Amilcar J. Fita presents important factual data concerning an unusual essay of Uruguay. The die from which this essay was pulled was used to lay down the 100-subject plate from which the stamps were subsequently printed; however, a change ordered by the Uruguayan Government was made on the plate before being put to press, and thus the die became an essay die.

Under date of August 8, 1883, the government authorized an issue of stamps in seven denominations, and an order for their manufacture was given to the National Bank Note Company of New York. This included the 7-Centesimos value which is the subject of Fita's article.

George F. C. Smillie completed engraving the die on October 19, 1883. It took him $3\frac{3}{4}$ days and his services cost \$34.37 according to his diary in JOURNAL 21, p. 6. He used as his model a photograph of a portrait of Jose Artigas by Eduardo D. Carbajal, which had been furnished by the Uruguayan government. It was requested that shoulder insignia of a general be added, a feature that did not appear in the photograph. After the die had been completed—November 19, 1883 is noted on one die essay—and the plate laid down, the government directed the bank note company to remove this insignia. Fita states this change was made on the plate by Smillie and not on the die. This was completed by December 14, 1883. In the list of G. F. C. Smillie's work in JOURNAL 21, p. 6, this is verified by his notation on that date, "12/14 stamps. Taking off 200 Epaulettes from Uruguay 7c stamp plate." The 100 positions on the plate were reengraved and variations may be found on the shoulders by studying the plate proofs or stamps.

This change resulted in a very rare die essay. One is now in the collection of Hector F. Podesta, and C. W. Brazer has another from which this illustration was made.

By recording these data Fita has made a valuable contribution to philatelic literature.

—G. W. C.

Trumbull's Paintings on Postage Stamps

Lt. Col. Theodore Sizer, AAF-Ret., Director of the Gallery of Fine Arts, Yale University, has written a most interesting article with above title in the *American Philatelist* for June 1949, a list of Trumbull's paintings used on U. S. stamps is included, with a biography and portrait of our foremost historical painter of Revolutionary subjects.

U. S. XX Century Essay Designs, Models and Proofs

By Sol Glass

(Continued from JOURNAL 26, page 94.)

Oregon Territory Issue

Three Cents—Issued August 14, 1948



964E-A. Rejected Essay
Pioneers on Oregon Trail



964E-B. Accepted Model
John McLaughlin, Jason Lee
and Wagon on Oregon Trail

One Rejected Design.

Designer—C. R. Chickering.

Engravers—Vignette and Portraits, C. T. Arlt.

Frame, lettering and numerals, E. H. Helmuth.

Design Essayed June 21, 1948 to Joseph J. Lawler, Acting P.M.G.

Model Approved June 30, 1948 by Joseph J. Lawler, Acting P.M.G.

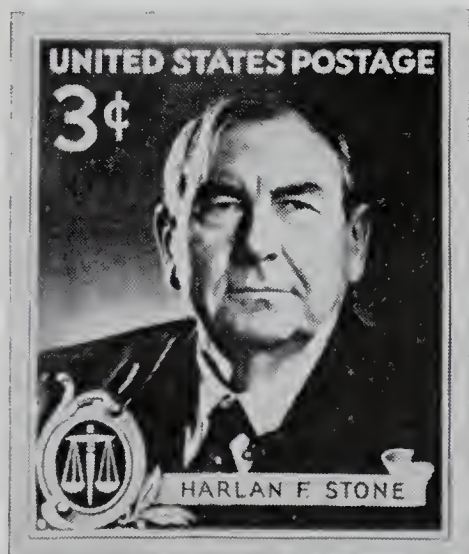
Die Proof Approved July 23, 1948 by Vincent C. Burke, Acting P.M.G.

Source of Design

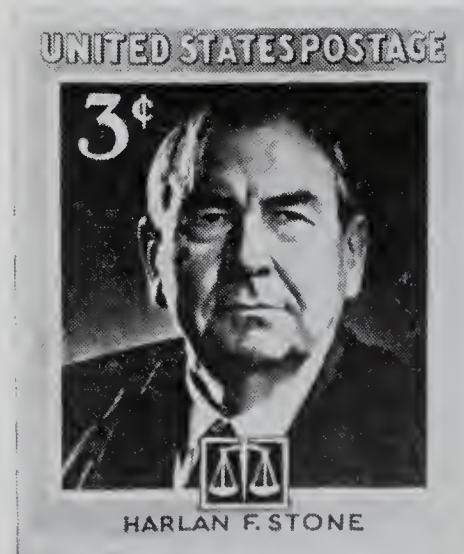
Photographs furnished by the Oregon Territorial Centennial Commission, Portland, Oregon.

Harlan Fiske Stone Issue

Three Cents—Issued August 25, 1948



965E-A. Rejected Essay
Harlan Fiske Stone



965E-B. Rejected Essay
Harlan Fiske Stone



965E-C. Accepted Model
Harlan Fiske Stone

Two Rejected Designs.

Designer—C. R. Chickering.

Engravers—Portrait, C. T. Arlt.

Frame, shield, lettering and numerals, A. W. Christensen.

Design Essayed August 2, 1948 to J. M. Donaldson, P.M.G.

Model Approved August 2, 1948 by J. M. Donaldson, P.M.G.

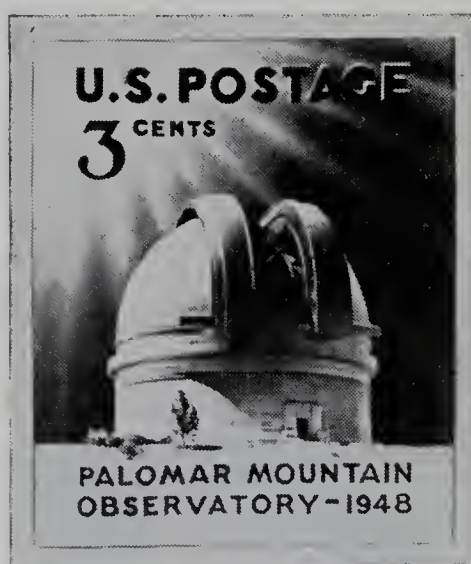
Die Proof Approved August 11, 1948 by J. M. Donaldson, P.M.G.

Source of Design

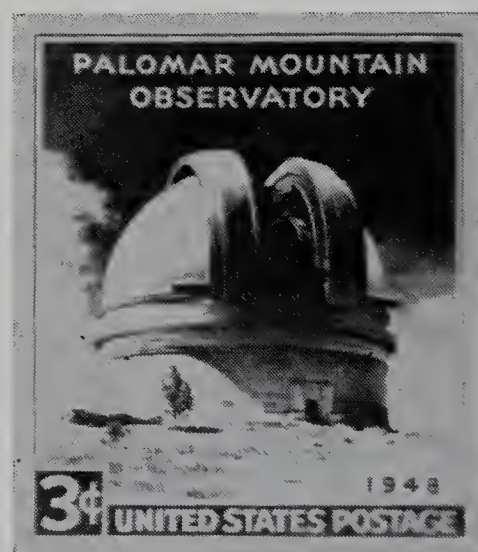
Photograph of Harlan Fiske Stone by Karch Studio, Ottawa, Canada, furnished by Mrs. Stone.

Palomar Mountain Observatory Issue

Three Cents—Issued August 30, 1948



966E-A. Rejected Essay
Observatory, Palomar Mountain,
California



966E-B. Accepted Model
Observatory, Palomar Mountain,
California

One Rejected Design.

Designer—Victor S. McCloskey, Jr.

Engravers—Vignette, G. A. Gunderson.

Frame, lettering and numerals, E. H. Helmuth.

Design Essayed July 13, 1948 to Vincent C. Burke, Acting P.M.G.

Model Approved July 15, 1948 by Vincent C. Burke, Acting P.M.G.

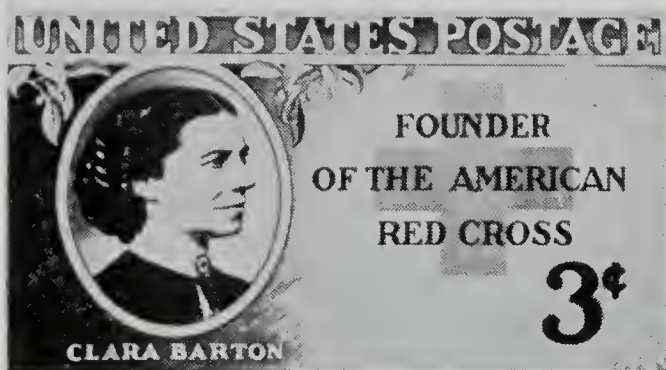
Die Proof Approved August 3, 1948 by J. M. Donaldson, P.M.G.

Source of Design

Photograph of Observatory furnished by the Palomar Mountain Observatory.

Clara Barton Issue

Three Cents—Issued September 7, 1948



967E-A. Rejected Essay
Clara Barton and Cross



967E-B. Accepted Model
Clara Barton and Cross

One Rejected Design.

Designer—C. R. Chickering.

Engravers—Portrait, Cross and Ornamental Laurel Leaves, C. A. Brooks.

Frame and numerals, E. H. Helmuth.

Design Essayed August 4, 1948 to J. M. Donaldson, P.M.G.

Model Approved August 5, 1948 by J. M. Donaldson, P.M.G.

Die Proof Approved August 19, 1948 by J. M. Donaldson, P.M.G.

Source of Design

Photograph of Clara Barton furnished by the American Red Cross, National Headquarters, Washington, D. C.

New York City Issue

Five Cents Air Mail—Issued July 31, 1948



C38E-A. Original Design
Map of Five Boroughs,
Circular Band and Planes



C38E-B. Accepted Model
Map of Five Boroughs,
Circular Band and Planes

One Rejected Design.

Modeler—Victor S. McCloskey, Jr.

Engravers—Vignette, M. D. Fenton.

Lettering and numerals, A. W. Christensen.

Design Essayed June 14, 1948 to J. M. Donaldson, P.M.G.

Model Approved June 18, 1948 by J. M. Donaldson, P.M.G.

Die Proof Approved July 1, 1948 by J. M. Donaldson, P.M.G.

Source of Design

Design furnished by the "Mayor's Committee for the Commemoration of the Golden Anniversary of The City of New York." The insignia of the Golden Anniversary used for this stamp was designed by Gordon A. Lorimer, New York, N. Y., for the Committee.

Lansdowne Stamp Club Silver Anniversary



Photo by Ralph Holtsizer

Presentation to Theo. Saulnier for 20 Years Service to Lansdowne Stamp Club. President Edward Hollingsworth, Clarence W. Brazer, Theo. Saulnier, Joseph Mandos.

The Lansdowne (Pa.) Stamp Club celebrated its 25th Anniversary on Friday night, May 5th with a banquet at the Media Inn. Sixty-four people attended the banquet, including Hon. Albert B. Maris, member No. 21, Charles E. Ritter, member No. 22, Donald Rupp, No. 28 and Clarence W. Brazer, No. 29 of New York City.

The Lansdowne Stamp Club was organized May 8th, 1925 by eight members, only one of whom is still living, Robert H. Thomson of 105 S. Wycombe Ave., Lansdowne, member No. 2. Mrs. Mary Garretson Cook was the first president and continued her membership and interest in stamps until her death recently. There are now more than eighty active members and meetings are held the first and third Friday evenings of the month in the Friends Meeting House, Owen and Stratford Avenues, Lansdowne.

Known throughout the nation as one of the foremost Stamp Clubs, during the 25 years of its existence it has numbered among its members many collectors who are leaders and authorities on stamps. George Caldwell, Joseph Mandos and Clarence Brazer are also members of the Essay Proof Society. Many members are from nearby communities. Illustrated talks on stamps, stamp auctions, a stamp exchange, a fine library, and an "agency" are available and profitable for the members. Visitors are always welcome at the meetings.



Victor C. Timmerman, U. S. N. and Dr. Gustave A. von Gross, Curator at Austrian Centenary Exhibition in the National Philatelic Museum, Philadelphia.

Switzerland

Its Essays and Proofs

Addenda

By George W. Caldwell, E. P. S. 318

(Continued from JOURNAL No. 26, Page 100.)

Miscellaneous Essays 1880-1910

As mentioned previously, many essays were submitted around the turn of the century, and most of these were purchased by the government at that time or later. Some of the essays in private collections today possibly derive from that group.

Recently, the author has had the privilege of examining some previously unrecorded items of that period, including trial colors not included in the original text of this monograph.

Girardet Essay

In the original text, we suggested the probability of this essay (Fig. 29, JOURNAL No. 13, page 22) having been printed from 100-subject plates. A complete sheet of 100 subjects of the 10-Centimes value has become available, which proves this to have been a fact. This sheet shows the plate sinkage and impressions of the counter-sinks in the corners where the plate was fastened to what probably was a wooden block.

It still is not clear whether the plates were of steel or copper. The latter would seem to be more likely.

Cross and Figure of Value

It now can be recorded that this essay (Fig. 30, JOURNAL No. 13, page 22) is an impression from an etched intaglio die. The copy seen by the author is in dark brownish-red on card. Other colors probably exist.



Fig. 98

William and Walter Tell

A copy of this essay (Fig. 32, JOURNAL No. 13, page 23) and several in the denomination of 5 Francs (Fig. 98) with a different frame have come to the author's attention. These were intaglio printed in bi-color on card. The dies—vignette die and frame die—were etched. Several color combinations have been noted.

The vignette was copied from the Kissling Monument which stands in the public square in Altdorf. Be it noted that the legend places the "apple episode" at or near Altdorf.



Fig. 99



Fig. 100

Sempach Essay

These essays (Figs. 99 and 100), in the denominations of 1 Franc and 5 Francs, differ from the Tell essay (Fig. 98) in the vignette only, leading to the conclusion that in all probability they were produced in the same security-printing plant. The details of manufacture are the same as those of the Tell essay, and all copies seen by the author are on card.

The vignette was copied from a monument located in the town of Sempach, commemorating one of Switzerland's great battles against the Austrians (1386). This monument depicts Arnold von Winkelried of Unterwalden clasp ing to his breast a number of the Austrian lances and falling mortally wounded. History records him as saying: "Comrades I'll open you a path! take care of my wife and children." Many Swiss, on the other hand, frowning on such dramatic gestures, claim that he said: "Who's the pig who pushed me?" Regardless of the motive, Winkelried is considered one of Switzerland's greatest heroes.

This essay was not included in the original script.



Fig. 101

Ruetli Essay No. 2

The design features of this essay (Fig. 101) suggest the probability that the artist used the *Ruetli Essay No. 1* (Fig. 64, JOURNAL No. 18, page 99) as a model. This is an etched die essay. Copies seen by the author are in several colors on card and on vertical-laid paper.

This essay was not included in the original text, and the author has no further data on it.

The Tell Chapel Essay

Several additional copies of this essay (Fig. 33, JOURNAL No. 13, page 24) have come to the author's attention. These are in several colors on card. The die was etched.

Certain characteristics common to one another lead the author to suppose that the essays which we have denominated as *Cross and Figure of Value*; *William and Walter Tell*, *Sempach*; *Ruetli No. 2*; and *Tell Chapel* are the product of one security-printing firm.



Fig. 102

Standing Helvetia

The influence of the design composition used for the stamps of 1882-1907 and known as Standing Helvetia⁽⁶⁴⁾ is seen from time to time on essays of this period. Recently the author acquired one that had not been recorded previously. This is a large typographed die essay (Fig. 102) in black on glazed paper. The original die unquestionably was hand engraved; there is little or no evidence of etching.

The author has no information of its source.

Essays

Cross and Figure of Value (Fig. 30, Journal No. 13, page 22)—essayist not known. Intaglio die essay on card.

*No. 266 10 Centimes, dark brownish-red (129E-H2).

Walter and William Tell (Figs. 32 and 98)—essayist not known. Intaglio die essays on card.

*No. 272. 1 Franc, green and green (Fig. 32) (84E-A2).⁽⁶⁵⁾

No. 512. 5 Francs, green and orange-brown (Fig. 98) (84-1E-A2).

No. 513. 5 Francs, blue and brown (84-1E-A2).

No. 514. 5 Francs, brick-red and black (84-1E-A2).

Sempach (Figs. 99 and 100)—essayist not known. Intaglio die assays on card.

No. 515. 1 Franc, black-green and brownish-black (Fig. 99) (84E-B2).

No. 516. 1 Franc, orange-brown and black (84E-B2).

No. 517. 5 Francs, blue-green and brownish-black (Fig. 100) (84-1E-B2).

No. 518. 5 Francs, red and black (84-1E-B2).

Ruetli No. 2 (Fig. 101)—essayist not known. Intaglio die essays on card except as noted.

No. 519. 50 Centimes, gray-blue (139E-J2).

No. 520. 50 Centimes, brownish-red (139E-J2).

No. 521. 50 Centimes, bister-brown (139E-J2).

(64) See JOURNAL No. 10, Page 87 et seq.

(65) First named color is that of the frame.

* Indicates additional data. Original monograph number retained to facilitate cross-reference.

No. 522. 50 Centimes, brownish-orange on laid paper (139E-J2).

Tell Chapel (Fig. 33, Journal No. 13, page 24)—essayist not known.
Intaglio die essays on card.

*No. 273. 25 Centimes, light olive-green (133E-B2).

*No. 274. 25 Centimes, dark blue-green (133E-B2).

*No. 275. 25 Centimes, light yellow-green (133E-B2).

Standing Helvetia (Fig. 102—essayist not known. Die essay typographed on glazed paper.

No. 523. 25 Centimes, black (133 E-C1).

William Tell Bust, 1914-34

Continued criticism of the Helvetia Bust design (Scott's design A27) eventually forced the Department to select a new one for these medium values. What could be more appropriate than a composition featuring William Tell!

Accordingly, J. Sprenger of Bienne was commissioned to engrave the original steel die, using as his model the well known Kissling monument which stands in the public square in Altdorf. That this was a happy choice of design (Scott's design A28) is indicated by its long currency—20 years.

The stamps were typographed in the Federal Mint, using 100-subject electrotype plates arranged in assemblies of 400 subjects with the usual vertical and horizontal gutters. The Sihl Mills supplied the paper—chamois tinted and watermarked. This was the first time tinted paper was used for Swiss stamps.

Essays and proofs of this stamp do not appear to be in philatelic ownership.

High Values, 1914-38

On certain types of mail, deposited in a post-office in bulk, the sender was permitted to prepay the postage in cash. As evidence of this prepayment, postage stamps were added to a form on which certain details of the mail matter were listed.

By 1914 this practice had increased to such extent that the Department found it advisable to issue two stamps of higher denomination than those current at the time. Hence, some time in July of that year, the values of 5 Francs (Scott's design A30) and 10 Francs (Scott's design A31) were made available.

Eugene Grasset, Swiss artist living in Paris, essayed the designs including a new one (Scott's design A29) for the 3 Francs stamp. J. Sprenger of Bienne intaglio engraved the dies for the 3 Francs and 10 Francs values, and Alfred A. Burkhard, also of Bienne, produced the 5 Francs die. Copper electrotype plates of 200 subjects divided into quadrants of 50 subjects each were used. The paper, supplied by the Sihl Mills, was of hard texture and watermarked. After printing, the sheets were cut into panes of 50 subjects and perforated in the frame perforator of 11½ gauge. As the Mint was not tooled to print stamps by the intaglio process, the job was assigned to the Federal Printing Plant.

The 5-Franc stamp proved unsatisfactory due to the lack of high-lights which reduced the visibility of postmarks. This defect was overcome by a new die (Scott's design A39) engraved by J. Sprenger. He simply copied the original but introduced the necessary high-lights. This stamp was issued in 1928.

Three years later (1931) Sprenger engraved a new die for the 3-Francs stamp (Scott's design A-40) after an essay by E. Cardinaux of Muri b. Bern.

The manufacturing details of all these high values were the same.

The author knows of no essays nor proofs of these high values.

Parcel Post Types, 1924-41

On October 1, 1924, stamps in four new denominations were issued primarily for parcel post use. These values correspond to the domestic parcel post rates established under a postal law effective July 1, 1925, thus anticipating that law by nine months.

Louis Salzmänn of Geneva essayed the design (Scott's design A36). The stamps were typographed in the Postal Printing Plant using watermarked granite paper (red and blue fibers). Presumably the plates were electrotypes of 100 subjects and the stamps printed in sheets of 400 subjects.

In designing this stamp Salzmänn apparently used the *Rayons* of 1850⁽⁶⁶⁾ as a model. This is seen in the location of the figures of value and the use of the Swiss shield and the Helvetia legend.

Neither essays nor proofs are known to the author.

Scenic Views, 1934-36

For many years the idea of propagandizing Switzerland's beautiful scenery by means of postage stamps had been in the minds of government as well as in the thoughts of many residents. Eventually, the idea culminated in the Department's decision to issue such series.

To depict in miniature such huge masses of scenery was not easy, particularly in view of the fact that the stamps were to be typographed. Notwithstanding such difficulty, Eugene Jordi of Kehrsatz did a commendable job in creating the designs, a separate one for each value, and engraving the dies.

The stamps (Scott's designs A46 to A52 inc.) were issued on July 2, 1934 and superseded all then current low values thru that of 30 Centimes. They were typographed in the Postal Printing Plant using lightly grided, watermarked, granite paper (red and blue fibers).

Essays and proofs of this series undoubtedly exist in the government archives, but the author knows of none in private ownership.

(66) See JOURNAL No. 8, page 205 et seq.

(To be continued.)

The Guatemala Collectors News Letter

In the *News Letter* of the International Society of Guatemala Collectors for June 1950, Vol. 2, No. 16, the Editor, Joseph Mandos, wrote a two page account of his attendance at the Board meeting of the Essay Proof Society in New York. He also pointed out the many advantages of collecting essays and proofs as an introduction to a stamp collection and how a study of them helps a collector to know so much more about his stamps. Mr. Mandos' kind words recommending our JOURNAL are sincerely appreciated. He is too modest! We fail to find the name or address of the Editor, or of any of the society's officers, in the *News Letter*. It is an interesting publication, with a beautiful and distinctive stamp design on the cover.

Canada Imperforates on Stamp Paper—Errata

In JOURNAL No. 25, Section I for January 1950, on page 28, second sentence, a most unfortunate error changed the word *stamps* to read *sheets*. Henry Gates and C. M. Jephcott have kindly called this to our attention. This sentence should be corrected to read—Of the 1928-29 issue Nos. 149 to 150 there were 1000 *stamps* of each imperforate, 1000 *stamps* of each imperforate horizontally and 1000 *stamps* of each imperforate vertically, that became available to philatelists.

The Relief Engraving Process, Essays & Proofs

A Review by the Editor

The *London Philatelist* for April 1950 publishes "The Engraving Methods of De La Rue," by John Easton (to be continued), and also "The Essays, Proofs, Specimens, and Colour Trials of the Sudan," by Lieut.-Colonel J. R. Dawson, M.C. Each of these articles is important to the student interested in the typographic process of stamp engraving from 1855. This publication of papers read at the meetings of the Royal Philatelic Society again demonstrates as it has so often in the past, how essays and proofs are the foundation of knowledge about stamps, and that this is well known to serious students. Another paper in this *London Philatelist*, "Turks Islands," by C. J. C. Snowden, also bases his study on proofs. In fact a majority of the exhibits at the Royal Philatelic Society begin with essays and proofs, and many of the papers in the *London Philatelist* are based on them.

Mr. Easton writes that discussions of this process appeared in "The India and Ceylon Handbook" (1892) and in "J. A. Tilleard's Supplement" (1896) and in "Notes on the Stamps of Hong-Kong" by L. R. Hausburg (1901) in the *London Philatelist*. F. J. Melville also described the process in "Postage Stamps in the Making." (1916). Mr. Easton has added Chapter XIII to the recent addition of that book. James Dunbar Heath also discusses relief engraving in "Surface Printing Stamps from Steel Plates" as published in our ESSAY PROOF JOURNAL No. 26, April 1950.

John Easton's paper is mainly about the technical reasons for the 1858-59 Queen's Head relief engravings by Jean Ferdinand Joubert de la Ferte. He describes the relief engraving process in detail and his paper is illustrated with three full size De La Rue different die essays of the heads for the Sierra Leone stamps dated December 20, 1858, January 24, 1859, and March 10, 1859. He also illustrates Melville's diagram showing that the (1) original relief master die negative engraving of the head on the circular end of a steel cylinder is transferred by a hydraulic press to a (2) flat steel plate positive intermediary die, from which circular negative subsidiary, duplicate or "working dies" (3) (4) etc. for each denomination in a series may be hardened and transferred to the lead moulds from which the printing plate is built up. The two transfer operations each thicken the lines that are printed. The subsidiary dies may be re-engraved for several reasons and thus create constant philatelic varieties between one stamp die and another.

Col. J. R. Dawson's paper read to the Royal Philatelic Society with his exhibit of Sudan proofs gives a briefer description of the typographic process that includes some additional information about the printing plate making and the various progressive essays or proofs, from which we quote—"This (subsidiary die) is then hardened and used for striking the required number of impressions to form the printing plate on lead, or wax, or gutta-percha, or some similar material. These impressions, after being trimmed, are clamped together to the exact size of the printing plate, and after being coated with black lead (plumbago) are placed in an acid bath to have a thin shell of copper deposited on them by electricity. The copper shell is then carefully removed from the mould, and after being backed with type metal and faced with steel, or in modern usage with chromium, it forms the printing plate. A plate produced by this method is known as an electrotype, or electro for short."

"It was usual for proofs to be struck from the dies for record purposes in black on white glazed cards, and while some of these are blank the great majority are dated and have also one of the following endorsements upon them."

"BEFORE HARDENING—is an impression taken from the finished die before it is hardened. AFTER HARDENING is taken to see that no damage has been sustained in the hardening process. BEFORE STRIKING is to insure that the die is in a fit state

for use before beginning to strike the impressions from which the electros are to be taken, and AFTER STRIKING again is to ensure that no damage has been sustained during this work."

(Some of the dies were softened, probably for re-engraving, and RE-HARDENED, as noted on Hong Kong 1863 30 cents black "5 MAR 80," which was reissued in 1871 and 1890 in different colors. Editor.)

Col. Dawson also writes of 36 combination trial color proofs prepared for the Sudan (1898) 2 millimes bi-color value, and at least 9 for the 1907 4 mills. change in colors to conform to U. P. U. standards. In 1920 at least 9 trial color proofs of the 1 mills. were produced on unwatermarked paper imperforate and in 1927 the 10 and 20 piastres in trial colors on watermarked paper. In 1920 trial color proofs, some perforated, appeared with SPECIMEN overprint.

Col. Dawson's Soudan article also discusses the many De La Rue & Co. 1934 recess line engraved essays and proofs which he exhibited when reading his paper.

In the *London Philatelist* for January and February 1950, there was a previous paper by J. R. W. Purves (Melbourne) entitled "Methods (and Stages) in the Production of Steel Working Dies for Surface Printing." It is illustrated on three plates, including progress die essays. Mr. Purves possesses "a great number of proofs of the electrotyped stamps of Victoria. In their case the successive engravers were *Frederick Grosse, William Bell, James Turner, Arthur Williams, Charles Naish, Samuel Reading* and several 'unknowns.'" He also lists some of the stamps which were letter engraved by them and says *Alfred Ernest Cousins* relief engraved surface printing dies for 1882 New Zealand, Cook Islands, Samoa and Tonga. R. J. G. Collins of New Zealand has a collection of Cousins' proofs.

Mr. Purves discusses the transferring or punching onto the relief engraved die of minute lettering, "double striking" and other processes in the making of typographic stamps that will be interesting to the student of plate varieties of such stamps. But the terminology used is not so clear to us as in the papers by Messrs. Easton and Dawson. Some of Mr. Purves' statements as to engraving processes seem imaginary and not based upon thorough knowledge, particularly as to the depth of a relief transferred from a recess engraving. More knowledge as to mechanical relief engraving, and multiple transferring possibilities from relief engraving to recess engravings, might solve some of the problems discussed. His paper however contains much valuable factual information about the engravers and the preparation of the stamps of several countries.

Pacific Steam Navigation Co's. Essays and Proofs (Peru)

C. Barrington Brown discusses in the *London Philatelist* for February, 1950, the preparation of essays and proofs of the stamps cataloged by Scott as the first 1857 issue of Peru. The essays submitted in 1847 by Perkins, Bacon and Petch of London were illustrated in Robson Lowe Ltd. London Auction Sale Catalog of December 18, 1948, and were bought by a New York dealer for an American collector. The rare original stamps, 1 real blue and 2 reales brown-red, are cataloged by Scott on blue paper. Mr. Brown quotes official records as to the 1861 reprints on stout bluish wove paper, 30 each of the 1 real in deep rose and 2 reales in blue and 160 each in similar colors on white vertically laid paper. Also the 1863 reprints on thin to medium white wove paper; 160 of 1 real in deep blue; 800 each of the 1 real in rose, green, and chrome and the 2 reales in rose, blue, green and chrome; and 1120 of the 2 reales in dark brown. Thus those 30 on bluish and 160 on white laid papers are quite rare. Those of which 800 were reprinted are priced by Scott's at \$15 each.

Essays, Proofs and Their Society

By Stephen G. Rich

[Written especially for *Philatelic Gossip* and reprinted here for our members. Editor]

Readers of *Gossip* have been aware, from numerous discussions of certain U. S. and Canadian essays and Proofs in "The Inside Straight," of the beauty, interest and historical value of such material. This article is designed to make the general field and its collecting more accessible to everyone. It is written with great appreciation of the kind aid which Mr. Weiss has given, and in appreciation of the able way in which he has used information derived from the active people of the Essay Proof Society.

Collecting of Essays and Proofs is nothing new. Nearly all the old-time collectors of United States stamps showed some or many proofs and often a fair number of essays in their collections. Such material for 20th Century issues is harder to obtain; but by no means beyond the reach of a number of collectors. For other countries, this material is often quite readily available, either in large part or in certain cases.

What's the lure of this extension of collecting beyond the actual stamps?

First of all, most stamp proofs and most essays for stamps are objects of superior workmanship, of the finest printing. They are objects of great beauty in themselves. From the point of view of downright enjoyment, the beautifully clear impressions showing every detail, the crisp sharp colors, and the variety of trial color proofs in various colors, certainly add greatly to any showing of stamps alone. Many of the essays are also strikingly beautiful designs, often far more pleasing or more interesting than stamps actually issued in place of these rejected or changed designs.

Next comes the interest caused by having the story of the development of a stamp or issue shown clearly. Whether it be the various changes, slight or major, made from the original design to the appearance of the finished stamps, or the development of an engraving for a stamp die, or the various colors from which the one put into use was chosen, the essays and the proofs show just what happened. Indeed, many a puzzling stamp problem becomes a simple one when the essays and proofs involved are studied along with the issued stamps.

Third is the fact that, just as we extend the story of a stamp from the time of its actual issuance, by first day covers, covers of special use, special cancellations, last day of use when a stamp was demonetized, color and printing varieties and their dates as shown by actual use—so we extend the story forward through the devising and making of the stamp, by essays and proofs. Neither half of the story can be omitted if we are to get the full enjoyment of the hobby.

Fourth, and to some most significant, is the fact that as our pursuit becomes more popular the demand for essays and for proofs increases. Thus, this type of material offers a greater sureness of appreciation in value than almost any other philatelic property except possibly fine condition copies and multiples of really scarce stamps. Essays and proofs exist in small quantities compared to most stamps, yet not so small as to make their prices prohibitive.

Bring all these factors together and you can understand why a need was felt, in the early 1940's, for a society which would be devoted primarily to this form of collecting, or this aspect of collecting. You can thus understand why a journal devoted to these items, essays and proofs, was so instantaneous a success and has kept its place as one of America's premier stamp journals, though published only four times a year.

Organized in 1943, the Essay Proof Society started with a modest 92 charter members, but has kept growing steadily ever since. At no time has it had even a majority of members who cared for essays alone, for proofs alone, or for just these two fields. The active members who have done the Society's work are nearly all those who see in this field simply one of the interesting ends of stamps—something to carry their philatelic activity beyond small and limiting scope.

As this is written, somewhat over 400 collectors form the Essay Proof Society. The roster of names includes many of the writers best known to readers of *Gossip*. These collectors get the very fine, beautifully illustrated journal of 64 pages or more, which could hardly be bought, if published separately, for less than some dollars above the cost of membership dues. In this JOURNAL are not merely descriptive articles on essays and on proofs, but many other features.

Number by number, in instalments, a catalog of essays and proofs of various countries appears, with actual market reports as the pricing basis. Two or more pages of auction reports in each number give the members information as to what essays and proofs previously listed in any places are now actually bringing. Articles on famous stamp engravers and their work, on the history of the essays and proofs of various issues of various countries, regularly appear. As material is secured, a historical study of the Postal Cards of the United States, with the essays and the proofs showing the derivation of each illustrated, appears in occasional sections. Striking articles on hitherto unnoticed aspects of stamp making have appeared in many numbers of the JOURNAL, covering roto-gravure, steel-plate typographic printing, etc, etc.

The Essay Proof Society holds an annual meeting or convention, at which there is always a competitive exhibition in this field. Most often this gathering has been held just before the annual A. P. S. convention. The exhibition of essays and proofs is merged with the large one held on such an occasion, as a separate section with its own special trophies. In such combined shows, on every occasion the winner of the Grand Trophy has been a member of the Essay Proof Society.

The number of collectors who are themselves relatively new in the hobby, or who have not collected essays or proofs to any extent before they joined the Essay Proof Society, is really large, within the society's membership. The strong appeal of the society and its field is to those who are growing in stampic stature, rather than to those already eminent in philately.

The society has six local chapters in various cities. These meet regularly, with exhibits of material in the field as the main feature. Allied material, such as bank notes, proofs and essays of bank notes, and other fine engraving work allied to or used on stamps, is shown now and then.

If you who read this are interested in discovering the possibilities of this field, the way is not expensive or difficult. Send 6 cents (to cover postage) to Dr. Clarence W. Brazer, 415 Lexington Ave., New York 17, N. Y., asking for a sample copy of the ESSAY PROOF JOURNAL and information about the Society. You are not obligated in any way; nor will you be pestered by commercial follow-up mail of any sort. Your own viewing of the ESSAY PROOF JOURNAL itself will show you forthwith what the Society offers you. Should your own pet country or issue not be covered in what you read, the chances are that some one of the 27 numbers of the JOURNAL thus far published contains something of use or interest to you. Future JOURNALS, like those already issued, can be planned to include content requested by those interested therein.

New Zealand 1909 One Penny Frame Cuts

Dr. Gordon Ward writes in the *London Philatelist* for February, 1950, an interesting study of the New Zealand 1909 1 penny varieties. These stamps were produced from relief engraved steel plates as described by James Dunbar Heath in our JOURNAL No. 26 for April, 1950. This unusual process required routing out the gutters between the stamps leaving traces of "compartment lines," and Dr. Ward has discovered and illustrates some of the positions damaged in this process by protruding metal that constantly caught ink. This was one of the disadvantages described by Mr. Heath on page 75 of our JOURNAL. Scratches of the relief surface and other position varieties illustrated show that a study of relief engraved plate varieties of stamps produced from steel plates may be as interesting as a study of recess engraved varieties from steel plates.

To The Membership

The message quoted below is by Sol Glass upon his election as President of the Bureau Issues Association and appeared in the *Bureau Specialist* for January, 1950. It very clearly states the case of a contemporary society that applies equally to the Essay Proof Society. We hope our readers will read it, substituting the name of our Essay Proof Society for the B. I. A., and act as requested by getting a new member for the Essay Proof Society, and sharing in its work. Our hearty congratulations to President Sol Glass! He has appointed Thomas F. Morris as chairman of a B. I. A. new Committee on Bureau Essays and Proofs. We know of no one better able and fitted to organize and publicize U. S. XX Century Essays and Proofs.

I am deeply grateful to you for your wonderful expression of confidence by electing me as your President for the ensuing term. I consider it an honor and a privilege to be accorded this opportunity to serve you in that capacity and shall endeavor to do so in the best interests of our Association.

With the help of the very capable group of officers you have elected, together with the various committee chairmen, each a recognized specialist in his particular field, I am confident that the Bureau Issues Association will maintain the splendid growth of recent years and continue its leadership as the representative organization of collectors of U. S. Twentieth Century stamps.

Plans are in the making to further improve the Association's services to you. We ask your help and suggestions for such further improvements. To accomplish the plans already in mind will require additional finances. Increased membership will provide them. You can help by introducing your collector friends to the advantages of membership in the B. I. A.

Our goal for 1950 is double the present membership. If each of you will take it upon himself to introduce one new member during 1950 this goal will be more than exceeded. Not only will your friends benefit by membership in the B. I. A., you too will benefit through the improved services which your Association will be better able to render by virtue of increased membership and finances.

The Bureau Issues Association is a non-profit corporation, all of its officers, committee members and authors serving without compensation. Their services to the Association are rendered with the sole purpose of encouraging and assisting members to acquire a greater knowledge of the philatelic output of the Bureau of Engraving and Printing and in assembling information and distribution of data of the Bureau Issues. The B. I. A. is your organization; your officers and Board of Governors need and ask your help to make this the leading philatelic organization in the country.

In closing, I extend greetings and sincere good wishes to all for the New Year.

SOL GLASS

Indonesia at The National Philatelic Museum

Essay proof students, privileged to visit the National Philatelic Museum in Philadelphia during the June 3 - July 8 period, witnessed a grand display of Indonesian essays and proofs. This included virtually a complete showing of pieces from artists' original drawings thru plate proofs in complete sheets. On display were photographs of the vignette subjects used in producing the stamps; finished India-ink frame drawings bearing original pencil instructions; impressions of the frame dies; and die proofs and plate proofs in profusion. This showing required four rows of frames extending the full length of the main gallery. E. A. Wright Bank Note Company of Philadelphia produced the high value; the others being the product of the Staatsdruckerei Wien (National Printing Plant in Vienna, Austria).

In keeping with the cultural aims of the Museum, ancient wood carvings, the creations of native artists, were displayed in several glass-inclosed show cases extending the full length of the main gallery. These were loaned by the Indonesian government.

Further Indonesian atmosphere was provided by the many enlarged photostats of Indonesian natives, architectural creations, and collateral items that fairly covered the walls of all galleries. Such wall decorations are a regular feature of Museum shows.

Indonesia, as we all know, is very young; but this display of essays and proofs rates it well up there with its elders.—G. W. C.

The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

Clarence W. Brazer, Chairman
415 Lexington Ave., New York 17, N. Y.

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are 1½ natural size.

Our Definitions. See JOURNAL No. 1, p. 31.

Color numbers are from Ridgways Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34. The previously named dismal set are now named dingy.

Values where given are about 20% above current retail prices. Pricing is relative.

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3 i/1 which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Note—India paper when printed is pressed on card board backing and many impressions are found adhering to this original cardboard backing. All listings are imperforate unless otherwise stated.

ABBREVIATIONS

C—Canceled
E—Essay
P—Proof
TC—Trial Color proof
N—Normal color proof
S—Specimen overprint, plus type
A, etc.
v.—vertical reading up
h.—horizontal
d.—diagonal lower l. to upper r.
t.—top
b.—bottom
c.—center

l.—left
r.—right
1—die print large margins
2—die print small margins
3—plate print on India paper
4—plate print on cardboard
5—plate print on stamp paper
imperf
6—plate print on stamp paper
perf.
7—plate print on experimental
paper

Dominion of Canada Addenda

53TC1. 3 Cents.

b. continued from No. 26, p. 172.

47 m/2 dull dusky g-b-blue (17) 110.00

"50c J.V.M."

61 k/1 dim dark v-r-violet (35) 110.00

61 1/1 dim v. dark v-r-violet (26) 110.00

61 m/1 dim dusky v-r-violet (21) 110.00

"Two dollars J.V.M."

63 1/1 dim v. dark r-violet (36) 110.00

"Four dollars J.V.M."

63 m/1 dim dusky r-violet (14) 110.00

72 j/0 m. v. deep v-r-red (2) 110.00

Province of Canada Addenda

Double transfer drawings by
Henry Gates.

By Rawdon, Wright, Hatch &
Edson, N. Y.



1851. 1P3-t47DT.

1P. 3 Pence.

3. Plate proofs on India paper.

t47DT. Double transfer top pane no. 47.

1P3-t47DT.

5 i/0 deep o-o-red (N) 50.00

1P3S-Ahb-47DT.

5 i/0 SPECIMEN red 35.00

5 i/0 SPECIMEN green 35.00



1P3-t80DT.

t80DT. Double transfer top pane no. 80.

1P3-t80DT. 5 i/0 deep o-o-red 50.00

1P3S-Ahb-t80DT.

5 i/0 SPECIMEN red 35.00

5 i/0 SPECIMEN green 35.00

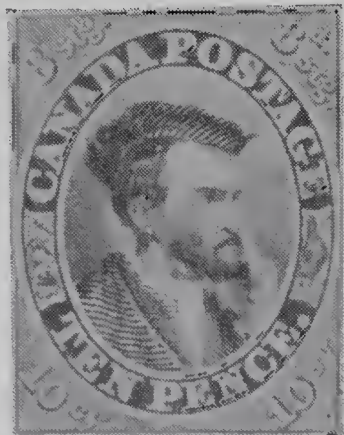


1P3-b61DT.

b61DT. Double transfer bottom pane no. 61.

1P3S-Ahb-b61DT.

69 o/5 black SPECIMEN yellow 35.00



1855. 7P3-29DT.

7P. 10 Pence.

3. Plate proofs on India paper.

29DT. Double transfer no. 29.

7P3-29DT.

48 n/0 v. dusky g-b-blue (N) 50.00

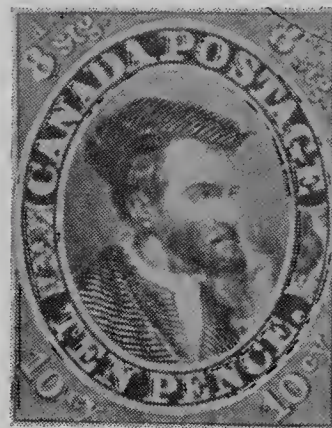
7TC3-29DT. Trial color plate proof.

13 i/0 deep o-y-orange 40.00

69 o/5 black 50.00

7P3S-Avr-29DT.

48 n/0 v. dusky b-g-blue SPECIMEN red 35.00



7P3-53DT.

53DT. Double transfer no. 53.

7P3-53DT.

48 n/0 v. dusky b-g-blue (N) 50.00

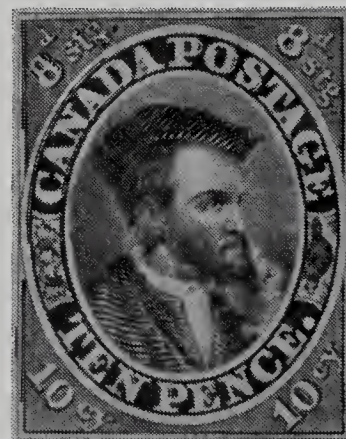
7TC3-53DT.

69 o/5 black 50.00

13 i/0 deep o-y-orange 40.00

7P3S-Avr-53DT.

48 n/0 v. dusky b-g-blue SPECIMEN red 35.00



7P3-90DT.

90DT. Double transfer no. 90.

7P3-90DT.

48 n/0 v. dusky b-g-blue (N) 50.00

7TC3-90DT.

13 i/0 deep o-y-orange 40.00

69 o/5 black 50.00

7P3S-Avr-90DT.

48 n/0 v. dusky b-g-blue SPECIMEN red 35.00

8P. 1½ Penny.

3. Plate proofs on India paper.

120DT. Double transfer no. 120.

8P3-120DT.

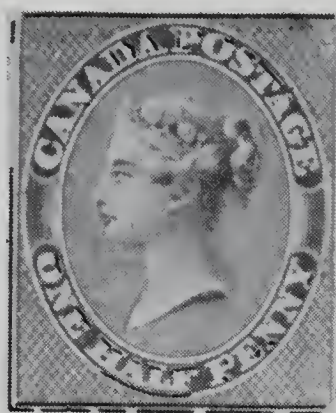
71 i/1 dim deep v-r-red (N) 50.00

8P3S-Avr. 71 i/1 SPECIMEN red 35.00

71 i/1 SPECIMEN green 35.00

8TC3S-Avr.

69 o/5 black SPECIMEN red 40.00



1857.

8P3-120DT.



9P3-7DT.

9P. 7½ Pence.

3. Plate proofs on India paper.

7DT. Double transfer no. 26.

9P3-7DT.

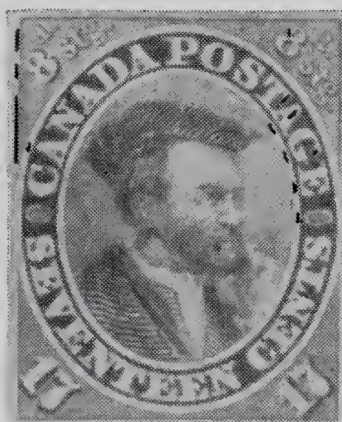
35 m/1 dim dusky green 50.00

37 m/1 dim dusky b-g-green 50.00

9TC3-7DT. 15 i/0 deep y-orange 40.00

9TC3S-Avr-7DT. 69 o/5 black SPECIMEN red 40.00

By American Bank Note Co., New York.



1859. 19P3-100DT.

19P. 17 Cents.

3. Plate proofs on India paper.

100DT. Double transfer no. 100.

19P3-100DT. 48 m/1 dim dusky g-b-blue (N) 50.00

19P3S-Avr-100DT. 48 m/1 SPECIMEN red 35.00

1868.

28TC. 12½ Cents.

Vignette engraved by Alfred Jones.

2. Trial color die proof on India paper on card about 32 x 42mm.

7 j/0 v. deep red-orange 100.00

1870-89.

35TC. 1 Cent.

6. Trial color proof on wove paper perf. 12 gummed.

69 i/4 smoky deep r-v-red 75.00

37TC. 3 Cents.

2a. Trial color small die proof on India paper about 28 x 32mm.

3 k/2 dull dark o-red 80.00

35 n/1 dim v. dusky green 80.00

39TC. 6 Cents.

2a. Trial color small die proof on India paper about 26 x 31mm.

69 o/5 black 80.00

1888-93.

44TC. 8 Cents.

See No. 26, p. 108.

1a. Trial color large die proof on India paper about 42 x 49mm.

21 m/3 dingy dusky o-y-yellow 100.00

2a. Trial color small die proof on India paper about 26 x 31mm.

43 m/1 dim dusky g-blue 80.00

45 m/1 dim dusky b-g-blue 80.00

44P1a. Large die proof on India paper 71 k/5 dark carbon-gray 125.00

45bE. 15 Cents.

Old 41bE. See No. 6, p. 111; No. 15, p. 207.

Change prices to 100.00 and 110.00

1a. Large die essay on India paper about 30 x 40mm.

35 n/1 dim v. dusky green 100.00

69 o/5 black 110.00

2b. Small die essay on bond paper .004" thick stamp size.

35 k/5 gloomy dark green 75.00

46TC. 20 Cents.

2a. Trial color small die proof on India paper about 31 x 37mm.

1 k/0 dark red 100.00

47P. 50 Cents.

1a. Large die proof on India paper on card

47 m/1 dim v. dusky g-b-blue 150.00

1897. Add in No. 6 p. 112; No. 24 p. 234.

50P ½ Cent.

4. Plate proof on cardboard .015" thick.

71 o/5 slate-black (N) 10.00

71 o/5 block of 4 50.00

51P 1 Cent.

3. Plate proof on India paper on card.

11 k/0 dark orange (N) 15.00

11 k/0 block of 4 75.00

52P 2 Cents.

3. Plate proof on India paper

39 m/1 dim dusky blue-green (N) 15.00

39 m/1 (N) block of 4 75.00

53P. 3 Cents.

53P1. Large die proof without imprint under design, die sunk on card about 226 x 152mm. On face of card in blue pencil "3 cents" and in blue-black ink "three cents/J.V.M." (1 known)

1 i/0 deep red (N) (3) 125.00

3. Plate proof on India paper on card.

1 b/0 light red 15.00

1 b/0 block of 4 75.00

54P. 5 Cents.

4. Plate proof on cardboard .015" thick.

47 m/2 dull dusky g-b-blue (N) 10.00

47 m/2 block of 4 50.00

55P. 6 Cents.

4. Plate proof on cardboard .015" thick.

11 m/2 dull dusky orange (N) 10.00

11 m/2 block of 4 50.00

56P. 8 Cents.

4. Plate proof on cardboard .015" thick.

65 k/4 smoky dark r-r-violet (N) 10.00

65 k/4 block of 4 50.00

57P. 10 Cents.

4. Plate proof on cardboard .015" thick.

63 n/2 dull v. dusky red-violet (N) 10.00

63 n/2 block of 4 50.00

58P. 15 Cents.

4. Plate proof on cardboard .015" thick.

41 m/4 smoky dusky b-b-green (N) 10.00

41 m/4 block of 4 50.00

59P. 20 Cents.

4. Plate proof on cardboard .015" thick.

7 i/0 deep red-orange (N) 10.00

7 i/0 block of 4 50.00

60P. 50 Cents.

4. Plate proof on cardboard .015" thick.

51 n/0 v. dusky b-v-blue (N) 10.00

51 n/0 block of 4 50.00

61P. 1 Dollar.

4. Plate proof on cardboard .015" thick.

1 k/0 dark red (N) 15.00

1 k/0 block of 4 75.00

62P. 2 Dollars.

4. Plate proof on cardboard .015" thick.

61 k/3 dingy dark r-r-violet (N) 20.00

61 k/3 block of 4 100.00

63P. 3 Dollars.

4. Plate proof on cardboard .015" thick.

15 k/0 dark y-orange (N) 25.00

15 k/0 block of 4 125.00

64P. 4 Dollars.

4. Plate proof on cardboard .015" thick.

61 k/2 dull dark v-r-violet (N) 30.00

61 k/2 block of 4 150.00

65P. 5 Dollars.

4. Plate proof on cardboard .015" thick.

23 k/2 dull dark yellow (N) 35.00

23 k/2 block of 4 175.00

1897. Maple Leaf Issue.**66P. ½ Cent.**

Die No. F-102.

1b. 1929? Large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)
23 m/5 yellow-black 50.00

67E-B. 1 Cent.

a. Typographed small die essay, or possibly a die proof for postal card. On pelure transparent handmade paper, about 33 x 38mm.

69 k/5 gloomy dark gray-black 50.00

67TC.

Die No. F-103.

1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)
23 m/5 yellow-black 50.00

68TC. 2 Cents.

Die No. F-104

1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)

23 m/5 yellow-black 50.00

2c. Trial color small die proof on cardboard .014" thick. (Post Cards in similar color are .01" thick).

48 n/1 dim v. dusky m. g.-b-blue 50.00

69E-AB. 3 Cents.

See No. 7, p. 174 & No. 15 p. 208. Size of die sinkage 50.5 x 62mm.

aa. Large die sunk essay printed directly on card 152 x 230 mm. Quotations are written on face of card in black ink. (1 of each color known)

37 m/1 dim dusky g-b-green 110.00

"#13-one cent"

39 m/1 dim dusky b-green

"#4" 110.00

69 0/5 black "#1" 125.00

- b. Die essay on 39 f/2 dull faint blue-green wove paper 19x23mm. block sunk 25 x 28mm. on white cardboard.
65 m/1 dim dusky r-r-violet 75.00

69E-AC 3 Cents.

See No. 7, p. 174.

- c. Die essay on 21 f/3 dingy faint o-y-yellow wove paper 19 x 23mm. block sunk 25 x 28mm. on white cardboard.
55 m/2 dull dusky b-violet 75.00
67 m/1 dim dusky v-red 75.00

69TC1. Size of die sinkage 50.5 x 62mm.

- a. Trial color large die sunk proofs printed directly on card 152 x 230mm. Quotations are written on face of card in black ink. Numbers in parenthesis probably indicate identification of trial colors submitted for the set. (1 of each color known)

3 i/0 deep o-o-red 110.00

"For the three cents stamp adopt the red color of the Jubilee three cent stamp/J.V.M." (03)

"The color of the six cents to be of the color of the Jubilee six J.V.M."

13 j/0 v. deep o-y-orange 100.00
"Approved of for eight cent stamp/ 22 Oct. 97 J.V.M." (15)

25 n/2 dull v. dusky y-g-yellow (9) 100.00

37 m/1 dim dusky g-b-green 100.00

"This color approved of for one cent stamp/J.V.M./ 31 Oct. 97/J.V.M." (4)

61 m/2 dull dusky v-r-violet 100.00
"Approved of for ten cent stamp/J.V.M." (10)

63 m/1 dim dusky r-violet 100.00
"This color approved of for two cent stamp/ 21 Oct. 97/ J.V.M."

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)
23 m/5 yellow-black 50.00

70TC. 5 Cents.

Die No. F-106.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)
23 m/5 yellow-black 50.00

- 1c. Trial color large die proof on 25 f/3 dingy faint y-g-yellow diagonal mesh wove paper about 58 x 70mm.
69 k/3 dingy dark r-v-red 100.00

5. Trial color large die proof on 25 g/3 dingy v. faint y-g-yellow diagonal wove paper about 57 x 71mm.
59 m/2 dull dusky violet 90.00

71TC. 6 Cents.

Die No. F-107.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)
23 m/5 yellow-black 50.00

- 71P. Correct color (9 m/3) in No. 7, p. 175, as below. Large die proof on India paper die sunk on card.
13 n/2 dull v. dusky o-y-orange (brown) 100.00

72TC. 8 Cents.

Die No. F-108.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)
23 m/5 yellow-black 50.00

73TC. 10 Cents.

Die No. F-109.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)
23 m/5 yellow-black 50.00

73P.

See No. 7, p. 175.

4. Plate proof on cardboard .013" thick.
61 m/3 dingy dusky v-r-violet 15.00
61 m/3 block of 4 75.00

74P. ½ Cent.

Die No. F-114.

Border of four thin lines.

- 1b. 1929? Large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)
23 m/5 yellow-black 50.00

75TC. 1 Cent.

Die No. F-115.

Border of four thin lines.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)
23 m/5 yellow-black 50.00

77aTC. 2 Cents, Type II.

Die No. F-116.

Border of a thick line between two thin lines.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)
23 m/5 yellow-black 50.00

78TC. 3 Cents.

Die No. F-113.

Border of four thin lines.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)

23 m/5 yellow-black 50.00

78P. See No. 7, p. 176; No. 15, p. 209.

- 1b. Large die sunk proof on 19 f/2 dull faint y-o-yellow wove paper .003" thick.

1 h/0 m. deep red 90.00

1 i/0 deep red 90.00

1 j/0 v. deep red 90.00

4 i/0 deep m.o-red 90.00

78aE-A. 4 Cents.

See Journal No. 7, p. 176.

Die No. O-9.

Same design as 83aE-A.

Border of three thin lines.

- 1b. 1929? Large die essay on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)

23 m/5 yellow-black 75.00

79TC. 5 Cents.

Die No. F-117.

Border of four thin lines.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)

23 m/5 yellow-black 50.00

80TC. 6 Cents.

Die No. F-118.

Border of four thin lines.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)

23 m/5 yellow-black 50.00

81TC. 7 Cents.

Die No. O-10.

Border of three thin lines.

See No. 8, p. 219.

- a. Trial color large die sunk proof printed directly on card 142 x 212mm.

23 i/0 deep yellow 100.00

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)

23 m/5 yellow-black 50.00

82TC. 8 Cents.

Die No. F-119.

Border of four thin lines.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)

23 m/5 yellow-black 50.00

83TC. 10 Cents.

Die No. F-120.

Border of four thin lines.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)

23 m/5 yellow-black 50.00

83TC2.

- d. Trial color small die proof on India paper.

23 i/5 gloomy deep yellow 60.00

83TC6. Trial color plate proof on stamp paper perf. and gummed.

1 i/1 dim deep red 50.00

83P2d. Small die proof on India paper.

23 i/5 gloomy deep yellow 60.00

83aE-A. 15 Cents.

See No. 8, p. 220.

Border of a thick line between two thin lines.

- aa. Large die essay on India paper die sunk on card. (1 known)

71 i/5 gloomy deep carbon-gray 125.00

- 1b. 1929? Large die essay on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)

23 m/5 yellow-black 75.00

84TC. 20 Cents.

See No. 8, p. 220.

Die No. F-122.

Border of two thick lines.

- 1aa. Trial color large die proof on India paper die sunk on card. (1 known)

35 j/0 v. deep green 110.00

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)

23 m/5 yellow-black 50.00

84aE-A. 50 Cents.

Die No. F-123.

Same design as 83aE-A.

Border of one thick and two thin lines.

See No. 8, p. 220.

- aa. Large die essay on India paper die sunk on card. (1 known)

21 m/1 dim dusky o-y-yellow 125.00

- 1b. 1929? Large die essay on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)

23 m/5 yellow-black 75.00

1898. Imperial Map.**85TC. 2 Cents.**

Die No. F-139 1/2.

- 1a. Trial color large die proof on cardboard .0085" thick about 55 x 45mm.

69 o/5 black 110.00

1b. 1929? Trial color large die proof
on 21 g/2 dull v. faint o-y-yellow
cardboard .011" thick 55 x 46mm.
(1 known)
23 m/5 yellow-black 75.00

5. Plate proof of complete design in
black only on stamp paper imperf.
no gum.
69 o/5 black 30.00
block of 4 150.00

5a. Black and blue without red.
69 o/5 black and 43 d/1
dim pale g-blue 30.00
block of 4 150.00

1903. By Perkins, Bacon & Co., Ltd.,
London.

Add No. 8, p. 220.

89E-A. 1 Cent.

With colorless numerals. See No. 8,
p. 220.

See No. 8, p. 220.

Size of die sinkage 65 x 78mm.

a. Large die sunk essay on India pa-
per.

43 k/2 dull dark g-blue 100.00

45 l/1 dim v. dark b-g-blue 100.00

65 k/3 dingy dark r-r-violet 100.00

b. Large die sunk essay on diagonal
mesh wove paper .006" thin 67 x
83mm.

9 l/1 dim v. dark o-r-
orange 100.00

41 m/2 dull dusky b-b-
green 100.00

43 m/1 dim dusky g-blue 100.00

69 k/3 dingy dark r-v-red 100.00

69 o/5 black 110.00

c. Small die essay on white paper
about 70 x 70mm showing 21 x
25mm. in a beveled very thick 29
i/4 smoky deep g-g-yellow mat 82
x 108mm. with 19 b/2 dull light
y-o-yellow wove paper on back, at
top of which is the red-violet oval
handstamp 31 x 18mm. plus end of
a ribbon on which is lettered
"PERKINS, BACON & CO. LIMIT-
ED/ ENGRAVERS/ 69 FLEET ST.,
LONDON"

13 m/0 dusky o-y-orange 75.00

35 m/5 green-black 90.00

48 l/1 dim v. dark m. g-b-
blue 75.00

d. Large die essay on diagonal mesh
mat surfaced wove plate paper
.055" thick about 53 x 69mm. or
larger.

9 m/1 dim dusky o-r-
orange 110.00

41 m/1 dim dusky b-b-
green 110.00

69 o/5 black 125.00

By American Bank Note Co., Ottawa.

1903.

89TC. 1 Cent.

1b. 1929? Trial color large die proof
on 21 g/2 dull v. faint o-y-yellow
cardboard .011" thick 42 x 50mm.
(1 known)

23 m/5 yellow-black 50.00

May 6, 1903.

89P. Die No. F-166.

Size of die sinkage 65 x 83.5mm.

1a. Large die proof on India paper die
sunk on card 143 x 208mm. On
face of card in blue pencil
"J.V.M." and in black ink. "Ap-
proved, May 6/03./ J.V.M." On
back of card is a 29mm circular
blue handstamp "AMERICAN
BANK NOTE CO./ OTTAWA./
MAY/ 4 / 1903." (1 known)

37 m/1 dim dusky g-b-
green (N) 110.00

90TC. 2 Cents.

1b. 1929? Trial color large die proof
on 21 g/2 dull v. faint o-y-yellow
cardboard .011" thick 42 x 50mm.
(1 known)

23 m/5 yellow-black 50.00

90P.

Die No. F-167.

Size of die sinkage 62 x 74.5mm.

1a. Large die proof on India paper die
sunk on card 143 x 208mm. On
face of card in blue pencil "J.V.M."
and in black ink "Approved, May
6/03/J.V.M." On back of card is a
29mm circular blue hand stamp
"AMERICAN BANK NOTE CO./
OTTAWA./ MAY/ 4 / 1903". (1
known)

1 i/0 deep red (N) 110.00

91TC. 5 Cents.

1b. 1929? Trial color large die proof
on 21 g/2 dull v. faint o-y-yellow
cardboard .011" thick 42 x 50mm.
(1 known)

23 m/5 yellow-black 50.00

91P.

Die No. F-168.

Size of die sinkage 62 x 74.5mm.

1a. Large die proof on India paper die
sunk on card 143 x 208mm. On face
of card in blue pencil "J.V.M." and
in black ink "Approved, May 6/
03./ J.V.M." On back of card is a
29mm circular blue hand stamp
"AMERICAN BANK NOTE CO./
OTTAWA./ MAY / 4 / 1903." (1
known)

45 m/1 dim dusky b-g-blue
(N) 110.00

92TC. 7 Cents.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)
23 m/5 yellow-black 50.00

93TC. 10 Cents.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)
23 m/5 yellow-black 50.00

93P. Die No. F-170.

Size of die sinkage 64 x 76mm.

- 1a. Large die proof on India paper die sunk on card 143 x 208mm. On face of card in blue pencil "J.V.M." and a 29mm circular blue hand stamp "AMERICAN BANK NOTE CO./ OTTAWA./ MAY / 13/ 1903." (1 known)
69 k/3 dingy dark r-v-red (N) 110.00

94TC. 20 Cents.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)
23 m/5 yellow-black 50.00

95TC. 50 Cents.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 42 x 50mm. (1 known)
23 m/5 yellow-black 50.00

1908. Quebec Tercentenary Issue.

Add in No. 8, p. 221, 222.

96E-A. ½ Cent.

Die No. F-192

See Journal No. 8, p. 221.

- 1b. 1929? Large die essay on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 50 x 44mm. (1 known)
23 m/5 yellow-black 75.00

96P1.

- a. Notation on face of one card in black ink "Approved / July / 1908" (3 known)
13 m/4 smoky dusky o-y-orange (N) 125.00

97TC. 1 Cent.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 50 x 44mm. (1 known)
23 m/5 yellow-black 60.00

98TC. 2 Cents.

Vignettes engraved by E. T. Loizeaux.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 50 x 44mm. (1 known)
23 m/5 yellow-black 60.00

99TC. 5 Cents.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 50 x 44mm. (1 known)
23 m/5 yellow-black 60.00

99P1.

Die No. F-193.

Size of die sinkage 76 x 63mm.

- a. Notation on face of one card in red ink "I approve / VM. / PMG / June 27th / 1908". (2 known)
48 n/1 dim v. dusky m. g-b-blue (N) 125.00

100TC. 7 Cents.

See No. 8, p. 222.

- 1a. Trial color large die proof on India paper die sunk on card.
23 m/5 yellow-black 125.00

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 50 x 44mm. (1 known)
23 m/5 yellow-black 60.00

100P.

Die No. F-197.

Size of die sinkage 72.5 x 64mm.

- 1a. Large die proof on India paper die sunk on card 193 x 145mm. (2 known)
25 m/2 dull dusky y-g-yel-low 125.00

101TC. 10 Cents.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 50 x 44mm. (1 known)
23 m/5 yellow-black 60.00

101P1.

Die No. F-195.

Size of die sinkage 75 x 64mm.

Notation on face of one card in red ink "I approve PJV / PMG / June 27th / 1908." (3 known)
65 m/1 dim dusky r-r-violet 125.00

102TC. 15 Cents.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 50 x 44mm. (1 known)
23 m/5 yellow-black 60.00

102P1.

Die No. F-196.

Size of die sinkage 76 x 63mm.

- a. Large die proof on India paper die sunk on card 198 x 145mm. (1 known)
9 j/0 v. deep o-r-orange (N) 125.00
(To be continued.)

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor. When sales are not reported no prices realized were received, or items were imperfect or not important, or similar sales were recently reported.

Auction catalogs should illustrate all essays not illustrated in standard Catalogs.

Our Essay Proof numbers are Scott's stamp numbers with E. P. S. Catalog abbreviations. See E. P. S. Catalog definitions in every Journal Catalog.

U. S. Essay numbers are from Brazer's Catalog of Essays for U. S. Adhesive Stamps, and its Addenda.

Robert A. Siegel, White Plains, N. Y. Sale, April 18, 1950.

Reported by Robert Womack.

United States Proofs

1875	10c black, 1847 reproduction plate proof on India paper, horizontal pair	4P3	32.50
1851-60	1c to 90c set of normal color plate proofs on card	40-47P4	26.00
1861	1c black, trial color plate proof on patent starch paper imperf. 63TC5		4.75
	1c tan, 1c yellow, trial color plate proofs on patent starch paper imperf.	63TC5	8.50
	1c brown trial color plate proof on patent starch paper, imperf. block of 4	63TC5	6.50
	3c scarlet plate proof on yellow laid paper, perf.	65P5	7.50
1866	25c brown U. S. Postage Currency plate proof on card		9.50
1869	1c to 90c set of 10 normal color plate proofs on card	112-122P4	36.00
1893	1c to 5c set of 16 normal color plate proofs on card	230-245P4	56.00
1885-93	10c blue, blue, orange, Special Delivery plate proofs on card E1-E3P4		4.50
1862	\$1.90 violet, For. Exc. plate proof on card, horizontal pair	R80P4	11.00
1871	\$25 violet & black trial color small die proof on India paper R130TC2		18.50
	\$50 brown & black trial color small die proof on India paper R131TC2		19.00

United States Essays

1851	3c pink Washington die essay by D. W. & Co. on India paper	33E-Ha	13.50
	3c black Washington and 3c black numeral die essays by B. C. & Co. both on same bond paper	33E-Lb, 33E-Nb	21.00
1861	90c blue Washington by T. C. & Co. die sunk essay on India paper on original card backing showing full die sinkage	62E-Ai	37.00
1865	1c red with coupon plate essay on tissue paper	63E-Be	8.50
	1c red with coupon, plate essay on thin paper imperf. grilled	63E-Bg	13.50
	1c red with coupon plate essay on wove paper perf. between	63E-Bi	7.25
	1c blue with coupon plate essay on wove paper perf. between	63E-Bi	7.25
	3c dark brown plate proof on straw paper perf. with brown gum 65TC6		13.50
1867	3c red Liberty small die essay on white wove paper overprinted with green safety design	85E-Gt8	21.00
1870	1c brown Franklin small die essay on India paper	145E-Bd	26.00
	1c dull rose Franklin small die essay on India paper	145E-Bd	25.00
	6c dark rose Lincoln small die essay on card	148E-Bd	24.00
1875	5c blue Taylor die essay by C. B. N. Co. on India paper	179E-A	33.00
1877	1c, 3c, 7c, 24c, 90c brown plate essays by P. B. N. Co., complete sheet of 20, perf. gummed	182E, 184E, 186AE, 189aE, 191E-Ae	95.00
	2c, 6c, 12c, 30c bright ultramarine plate essays by P. B. N. Co., complete sheet of 16 perf., gummed	183E, 186E, 188aE, 190E-Ae	51.00

United States Revenue Essays

\$200. green and black Eagle plate essay imperf.	R102E5	22.50
2c blue, McCullough (Sec. Treas.) plate essay with explosive cap in center, pair		40.00

Sylvester Colby, New York Sale, April 20, 1950.

Reported by the Editor.

United States Essays

1861	(1903) 1c black T. C. & Co. vignette only die essay on proof paper		
		55E-Aa	4.75
	1c carmine T. C. & Co. no corners die essay on proof paper ..	55E-Ah	5.25
	1c black T. C. & Co. complete die essay on proof paper	55E-Ah	8.00
	3c dark blue T. C. & Co. vignette only die essay on proof paper	56E-Aa	4.00
	3c black T. C. & Co. without top label and rosettes die essay on proof paper	56E-Ad	6.00
	3c violet T. C. & Co. design without rosettes die essay on proof paper	56E-Af	6.50
	5c black T. C. & Co. vignette only die essay on proof paper ...	57E-Aa	4.50
	5c black T. C. & Co. complete die essay on proof paper	57E-Ar	9.00
	90c blue T. C. & Co. value label blank die essay on proof paper	62E-Ae	6.00
	3c lake N. B. N. Co. plate proof on stamp paper imperf. grilled all over, o. g. block of 4	79E-Cg	27.50
	3c red typographed plate essay imperf. close, grilled all over ..	83E-Ag	5.00
	3c blue Lowenberg decalcomania plate essay on onion skin paper imperf., o. g. sheet of 25	85E-Ea	7.75
1851	(1903) 1c olive T. C. & Co. Carrier vignette die essay on proof paper		
		LO1E-Aa	3.00
	1c green T. C. & Co. Carrier die essay on proof paper	LO1E-Ab	5.00
1861	1c black trial color plate proof on wove paper imperf. pair ..	63TC5	7.00

Vahan Mozian, Inc., New York Sale, April 27, 1950.

Reported by the Editor.

Canada

1868	12½c brown-red trial color large die proof on cardboard	28TC1b	46.00
1865	2c black Registration essay by Ellis & Co., Toronto, on red surface paper	Q1E-C1b	35.00
1865	\$1 deep o-o-red Bill Second Issue plate essay of frame only on India paper, pair	B33E-B3	38.00
	\$2 blue and black Bill Second Issue trial color plate proof on India paper pair	B35TC3	20.00
	\$3 blue and black Bill Second Issue trial color plate proof on India paper, pair	B36TC3	23.00
	\$3 orange and blue Bill Second Issue trial color plate proof on India paper, pair	B36TC3	22.00

J. N. Sissons, Toronto Sale, April 26-28, 1950.

Reported by Henry Gates.

Canada

1851	3p deep o-o-red plate proof on India paper	1P3	17.50
1868	15c gray-violet plate proof on stamp paper imperf. o. g. block of 4	29P5	47.00

1870	½c black plate proof on stamp paper imperf. o. g. block of 4 . . .	34P5	47.00
	1c yellow plate proof on stamp paper imperf. without gum, pair	35P5	25.00
	2c yellow-green plate proof on stamp paper imperf. without gum, block of 4	36P5	36.00
	3c vermillion plate proof on stamp paper imperf. without gum, margin pair	41P5	16.50
	5c gray plate proof on stamp paper imperf. margin block of 4 . . .	42P5	27.50
	6c red-brown plate proof on stamp paper imperf. pair (slight gum thinning)	43P5	35.00
	8c blue-gray plate proof on stamp paper imperf. margin block of 4 44P5		48.00
	10c rose-red plate proof on stamp paper imperf. margin block of 4 45P5		41.00
1893	20c vermillion plate proof on stamp paper imperf. margin o. g. block of 4	46P5	140.00
	50c slate-blue plate proof on stamp paper imperf. margin o. g. block of 4	47P5	150.00
1898	½c black plate proof on stamp paper imperf. o. g. 2 blocks of 4 sepa- rated by a gutter	74P5	140.00
	1c green plate proof on stamp paper imperf. o. g. block of 4 . . .	75P5	90.00
	2c carmine plate proof on stamp paper imperf. o. g. 2 blocks of 4 sepa- rated by a gutter	77P5	150.00
	5c blue plate proof on stamp paper imperf. o. g. corner block of 4 79P5		81.00
	6c brown plate proof on stamp paper imperf. o. g. block of 4 . . .	80P5	90.00
	7c olive-yellow plate proof on stamp paper plate no. imperf. block of 4	81P5	82.00
	8c orange-brown plate proof on stamp paper imperf. o. g. margin block of 4	82P5	85.00
	10c brown-violet plate proof on stamp paper imperf. o. g. corner block of 4	83P5	82.50
	2c black, pale blue and carmine plate proof on stamp paper imperf. block of 4 with center line	86P5	92.50
	2c black and greenish blue with ocean color omitted, plate proof on stamp paper imperf. corner block of 4	86aTC5	95.00
1903	1c blue-green plate proof on stamp paper imperf. margin pair	89P5	25.00
	2c carmine plate proof on stamp paper imperf. margin block of 12 consisting of 2 tete-beche panes of 6 with plate no.	90bP5	360.00
	7c olive-bistre plate proof on stamp paper imperf. block of 4 . . .	92P5	42.50
1912-25	4c, 5c, 7c, 8c, 10c, 20c, 50, 1.00 plate proofs on stamp paper im- perf. o. g. margin pairs	110,112,114,115,118,120,122,P5	250.00
1917	3c brown Confederation plate proof on stamp paper imperf. margin block of 4	135P5	162.50
1929	1c, 2c, 5c plate proofs on stamp paper imperf. o. g. blocks of 12 con- sisting of 2 tete-beche panes of 6	149a,150a,153a,P5	370.00
1906	1c, 2c, 5c violet Postage Due plate proofs on stamp paper imperf. pairs	J1P5,J2P5,J4P5	47.50
1916	2c+1c brown War Tax Die 1, plate proof on stamp paper imperf. block of 4	MR4aP5	17.00

New Brunswick

1851	(1891) 3p orange, trial color plate proof on stamp paper imperf.	1TC5	17.00
	6p violet-black trial color plate proof on stamp paper imperf. . .	2TC5	6.75
	1s violet-black trial color plate proof on stamp paper imperf. . .	3TC5	18.00

Nova Scotia

1851	(1891)	1p brown plate proof on stamp paper imperf. margin horizontal pair	1TC5	28.50
		3p blue plate proof on stamp paper imperf. horizontal pair	2P5	21.00
		6p dark green plate proof on stamp paper imperf. horizontal pair . .	5P5	30.00
		1s blue black plate proof on stamp paper imperf. margin horizontal pair	7TC5	20.00

Harmer, Rooke & Co., New York Sale, June 14, 1950.

Reported by George W. Caldwell.

Liberia

1864		6c black, blue, and green trial color plate proofs on India paper	7TC3	7.00
		6c, 12c green, 24c red trial color plate proofs on India paper . .	7-9TC3	7.50
		12c black, green, and red trial color plate proofs on India paper	8TC3	7.00
		24c black, green, and red trial color plate proofs on India paper	9TC3	7.00
1903		3c light blue on card, orange on stamp paper o. g., plate proofs, horizontal pairs, imperf.	94TC-4 & 5	5.25
		3c vermillion large die sunk trial color proof	94TC	5.00
		3c dark green large die sunk trial color proof	94TC	5.00
		3c lake large die sunk trial color proof	94TC	5.00
		3c violet large die sunk trial color proof	94TC	5.00
		3c sepia large die sunk trial color proof	94TC	5.00
1903-06		10c on 16c yellow overprint; 50c red and blue trial color proof on rose paper; 2c black and carmine trial color proof on gummed paper	95TC,109TC5,116TC5	12.00
1906	1c	to \$5 various colors (8), trial color plate proofs on card		
			bet. 101-113TC4	8.50
	1c	blue and black, 1c ultramarine & black, 15c brown and black, trial color plate proofs, horizontal pairs on proof paper, imperf.		
			101TC5,105TC5	7.25
		15c black large die sunk essay of frame	105E1	5.50
		20c black large die sunk essay of frame	106E1	9.00
1906	20c	blue and black large die proof on proof paper	106TC1	6.50
	20c	olive-green and black die proof on proof paper	106TC1	6.50
	25c	black large die sunk essay of frame	107E1	5.00
	\$1	black large die sunk essay of frame	111E1	5.25
	\$2	black large die sunk essay of frame	112E1	5.50
	\$2	black plate essay of vignette, vertical pair on proof paper . .	112E5	4.25
	\$5	black large die sunk essay of frame	113E1	5.00
1909-12	1c	black large die sunk essay of frame	115E1	5.00
	1c to 75c	black, 10 trial color plate proofs on India paper, horizontal pairs, imperf.	116P1	4.00
	2c	lake and black large die proof	116P1	4.00
	5c	ultramarine and black, large die proof on watermarked proof paper		
			117P1	4.25
	10c	black essay of frame, pair	118E1A	5.50
	10c	black essay of vignette, pair	118E1B	5.50
	10c	mauve and pink large die sunk trial color proof	118TC1	4.25
	10c	plum and black large die sunk proof on proof paper	118P1	4.25
	10c	deep mauve, large die sunk trial color proof on proof paper; rouletted	118TC1	10.00

	10c black and ultramarine, large die sunk trial color proof on bluish proof paper; rouletted	118TC2	8.00
	10c ultramarine and black trial color plate proof; perf.	118TC6	5.50
	15c orange and black large die sunk trial color proof	119TC1	4.50
	20c orange and black large die sunk trial color proof on India paper	120TC1	4.25
	20c carmine-rose, 30c brown, plate essays of frame; horizontal pairs on proof paper, imperf.	120 & 122E5	5.00
	25c dark brown and black large die proof on proof paper	121P1	4.00
	30c black large die sunk trial color proof	122TC1	4.00
	30c dark brown large die sunk proof	122P1	4.25
	50c violet and black large die trial color on proof paper	123TC1	5.00
	50c bistre and black large die trial color on India paper	123TC3	4.25
	75c violet and black, dark green and black; two large die sunk trial color proofs on proof paper	124TC1	7.50
	75c green and black large die sunk trial color proof	124TC1	4.25
	75c red-brown and black large die proof on rose India paper	124P1	4.25
1918	1c to \$5 plate proofs, majority on gummed paper	163-175P	12.00
	1c deep green and brown large die trial color on India paper	163TC1	5.25
	2c rose and black large die proof on India paper	164P1	5.25
	5c black large die proof on watermarked India paper	165P1	5.00
	5c, 15c normal colors, imperf. pairs; 25c rose & green, imperf. pair, trial color proofs on proof paper	165P5,169P5,169TC5	5.25
	10c violet-brown, large die trial color on proof paper	166TC1	5.00
	20c deep rose and black large die trial color on proof paper	168TC1	4.25
	25c black large die trial color on proof paper	169TC1	4.00
	25c dark green and green large die proof on India	169P1	4.25
	30c bistre-brown and black large die trial color proof on proof paper	170TC1	4.25
	50c black large die trial color proof on wmk. paper	171TC1	4.25
	75c deep brown and black large die trial color proof on proof paper	172TC1	4.25
	\$2 light violet and black large die proof on India paper	174P1	4.25
	\$5 dark brown large die proof on proof paper	175P1	4.25
	\$5 black large die trial color proof on proof paper	175TC1	4.00
	\$5 violet-black large die trial color proof on proof paper	175TC1	4.25
1903	10c (Monrovia) green and black trial color plate proof, horizontal pair imperf. o. g.	F13TC5	5.00
1894	(A) 5c violet and green trial color proof mounted die sunk on card (In color of official stamp, Scott's O26)	52TC1	19.00
1903	(A) 3c green trial color plate proof on proof paper, imperf. pair (In color of official stamp, Scott's O43)	94TC5	4.25
1906	(A) 15c brown and black trial color plate proof on proof paper imperf. (In color of official stamp, Scott's O50)	105TC5	3.75
	20c deep green and black plate proof on proof paper	O51P	3.25
1909-12	3c on 10c, ultramarine and black two square plate proof pairs—one perf. one imperf.	O71P5 & 6	4.00
1918	10c, 20c, 75c normal color horizontal plate proof pairs; 30c violet-brown die essay of frame all on proof paper, imperf.	O101,103,105P5,107TC5,O26P,O43P and O50P	5.50

(A) These were listed under official numbers by the auctioneer. As the O. S. overprints were omitted in each case, E. P. S. terminology dictates that they be classified as trial color proofs of regular postage issues.



As a member of the Jury, I had a ringside seat at the recent Show in London. Let me preface my remarks by saying that this was one of the most complete, outstanding exhibits of British stamps that could be arranged.

I was agreeably surprised to find that the British collectors included proofs, essays, and artists' drawings in their specialized collections. Almost every exhibit of outstanding quality showed artists' drawings, essays, die proofs and plate proofs in profusion. Most of these were worked into the collection and were not exhibited separately. Originally the writer did have the Executive Committee include a section for foreign proofs, but as the response was so poor the classification was dropped.

Sir Geoffrey Duveen showed an extensive collection of artists' drawings and essays, die proofs and plate proofs. The British Post Office exhibit included a proof sheet in black on India paper of the 1840 one penny black, and with this showed the original dies. The grand award winner, H. C. V. Adams, showed numerous proofs (in three out of five frames) throughout the entire collection, and under the section of essays and proofs showed a selection of the early line engraved stamps, including the penny blacks with experimental cancellations and rainbow trial colors. J. B. Seymour showed essays. R. H. Sennett also showed an extensive collection of proofs.

One could go on and describe each individual exhibit and in each one some unique proof, essay or drawing could be described. Those who were fortunate enough to obtain the catalog of the Show can check the material from the descriptions. Otherwise, it would be necessary to copy the catalog to give you a complete description. His Majesty, the King, showed many artists' drawings and rare essays, proofs and like material.

The writer had an opportunity of going through the plant of Waterlow and Sons, who printed the souvenir sheet, and some time later I will try to describe the tour to you.

The Exhibition was a success and set a standard that will be difficult to beat. The CAPEX directors were present, arranging for exhibits and learning the technical details of the show. I am sure that many of the rarities and better collections will be on display in Toronto in 1951, and essay-proof collectors will do well to visit the Canadian show.

CLARENCE W. HENNAN, *President.*

Call for Annual Meeting

As directed by the Board of Directors at its meeting on May 24, 1950, I hereby call the Annual Meeting or Convention of the Essay Proof Society, and announce it as required by the Society's By-Laws.

The Annual Meeting for 1950 shall be held at the Shoreham Hotel, Washington, D. C., on Tuesday, September 5, 1950, convening at 10:00 A. M. and continuing until all business which may lawfully come before the meeting shall have been transacted. The meeting may be recessed for such periods as may be deemed advisable during its continuance. The Annual Luncheon will be held at the Shoreham Hotel. The chairman of the Committee on Arrangements is John J. Britt, 481 Fort Washington Ave., New York 33, N. Y.

The election of Directors to replace those whose terms expire, and such other business as is provided for in Article III of the Society's By-Laws, shall constitute the agenda.

JULIAN BLANCHARD, *Secretary.*

Reports of Chapter Meetings

New York Chapter No. 1

Julian F. Gros, *Chairman*

Andrew P. Rasmussen, *Secretary*

Meeting of April 12, 1950, at the Collectors Club, 22 E. 35 St., New York. Present:—Adams, Altmann, Blanchard, Dr. & Mrs. Brazer, Connors, Esternaux, Finkelburg, Gros, Holton, Jacobi, Langsam, Meurer, Minuse, Queyroy, Rasmussen, Sr., Rasmussen, Jr., Seebe, White, Womack, Wray.

Dr. Brazer was called upon to introduce our guest speaker of the evening Marcus W. White, of Worcester, Mass., the foremost student of envelope stamps in the United States.

Mr. White opened his exhibit with 1860 envelope essays and 1865 color trials on various papers and envelope sizes. Throughout the collection were numerous die proofs and die essays, some showing ink background in the color of the stamp. There was a beautiful lot of trial colors for the Centennial envelopes as well as for the Columbian stamp issue. All present agreed that the most beautiful of all U. S. essays shown were those for the Official Post Office Department use with embossing in upper left hand corner and stamp in regular position at right. These were in numerous colors.

Our exhibitor then showed some Canada essays and proofs for envelopes and postal cards. Great Britain was next with a beautiful lot of envelopes and cards for the 1890 Penny Post Jubilee; essays, proofs and caricatures for the Mulready envelope; postal cards stamped SPECIMEN; envelopes with advertising surrounding the stamp, etc. We were then shown a beautiful collection of Confederate States of America Official envelopes overprinted on U. S. envelopes that had been confiscated by the Confederates at the beginning of the Civil War.

Meeting of May 10, 1950. Present:—Adams, Altmann, Blanchard, Brazer (Dr. and Mrs.), Brooks, Caldwell, Colket, Connors, Esternaux, Gros, Higgins, Jacobi, Lederer, Meurer, Minuse, Mott, Queyroy, Rasmussen, Womack, Wray.

Dr. Brazer opened the meeting with a discussion regarding the possibility of the Treasury Department's permitting the illustration of certain revenue stamps. Should this great advantage to stamp collectors come about it will be due largely to the efforts of Dr. Brazer, who has been taking the matter up with that Department single-handedly.

George W. Caldwell, our guest exhibitor from Philadelphia, started his exhibit of Essays and Proofs of Switzerland by showing some of the extremely rare Cantonal essays and proofs, including some of the Basle dove design. His display of the issues under the Federal Administration was most complete and in most cases represented by blocks, large pieces and even full sheets which he had ingeniously folded to fit the album pages. There was an especially fine showing of the Struboli stamps which saw postal use for some twenty years from 1862, which included trial colors of every hue and shade as well as bronzes.

Some of Mr. Caldwell's stamps and essays and proofs were mounted to show the Ridgway-Brazer system of color terminology.

The later 19th Century issues of essays and proofs were also well represented.

Mr. Caldwell showed samples of the papers used and brought out the fact that what appeared to be watermarks on early stamps of Switzerland were really impressed on completed stamps by metal plates or dies. There were numerous original sketches and models for stamp designs, which the speaker described as being "unicum" or unique. Some of the most interesting items were 20th Century progress essays and proofs for several of the souvenir miniature sheets.

Upon the close of this remarkable showing consisting of two albums, Mr. Caldwell received a hearty round of applause.

Meeting of June 14, 1950. Present:—Adams, Altmann, Blanchard, Brazer, Britt, Colket, Esternaux, Finkelberg, Gros, Jacobi, Mott, Meurer, Queyroy, Rasmussen, Womack.

Chairman Gros called the meeting to order, the first item of business being the election of officers for the ensuing year. Max E. Esternaux was elected chairman, and Robert P. Womack secretary.

Dr. Brazer announced that the Essay Proof Society has been allocated fifty frames at the forthcoming A. P. S. convention exhibition at Washington, D. C., Sept. 6-9. He urged all members who could do so to enter an exhibit.

John Britt, featured exhibitor of the evening, showed selected pages from his prize winning collection of Airmail Essays and Proofs of various countries. He mentioned the fact that England had never issued an airmail stamp, but that in 1922 a competition was held for an airmail design. The winning design was essayed by De La Rue & Co., of which Mr. Britt showed several multiple pieces. After going to all this trouble, however, England decided against issuing the stamp. He also showed proofs of private airmail stamps which were allowed to be used for a short time. He concluded his interesting exhibition and talk by showing a unique complete sheet of essays of the frame only of a Swiss semi-official stamp, with several of the designs completed with water color drawings.

Tulsa Chapter No. 5

D. O. Barrett, *Chairman*

Hazel Coombs, *Secretary*

June 2, 1950: the 13th Regular Quarterly Meeting, 7:30 P. M. Home of D. O. Barrett, 5531 South Peoria Ave., Tulsa, Oklahoma.

Chairman D. O. Barrett presided. All members were present. Guests were our hostess, Mrs. D. O. Barrett; Mrs. Glenn R. V. Griffith; Mrs. T. G. Laney; Father Geo. De Marco; Mr. Anthony Gibbons, Representative of the World Oil Magazine, all of Tulsa, Oklahoma; and Mr. Charles Ross Jr., Okmulgee, Oklahoma.

Mr. Barrett explained to the members and illustrated his remarks with examples of Counterfeit, Altered, Spurious and Raised Notes. Most of us had read the terms but were not familiar with their exact meaning. Many of our members have been using old engravings as exhibits with notes. More often than not we have found these items, due to age and careless storage, to be badly foxed. Such items are valuable additions to collections, but in some cases do not add to the attractiveness of the page. Mr. Barrett demonstrated a satisfactory cleaning method for such foxed engravings.

Mr. Glenn R. V. Griffith reminded us that we are overlooking some very valuable material that is presented in every issue of our *ESSAY PROOF JOURNAL* if we do not read and study it from cover to cover. He made a brief review of the index to each volume. Most of our members do not have these earlier issues available, and Mr. Griffith has promised to discuss the Color Chart presented in Vol. 1 No. 1 of the *JOURNAL*.

Mr. Ross exhibited a number of old legal documents and letters relating thereto. A good many deeds, land grants, mortgages etc., were among the items we examined.

A motion was made, seconded and carried that the exact date of our September meeting be left open, as our regular meeting date falls very close to Labor Day and most members will be planning other activities for the holiday.

Our hostess served delicious refreshments and the meeting adjourned about 11:00 P. M.

Society Official Business

Meeting of Board of Directors, May 24, 1950

President Hennan called the meeting to order at 5.40 p. m., Wednesday, May 24, 1950, at the Collectors Club, New York, N. Y. The directors present were Messrs. Blanchard, Brazer, Britt, Hennan, Gros, Mandos and Rich; with proxies from Messrs. Pope and Guenther. Previous to the actual business session Dr. Hennan had given the Board an account of the London International Philatelic Exhibition, at which he had been a judge, and from which he was now en route home.

On roll call by the Recorder, a quorum was established.

The minutes of the Board meeting of March 8, 1950, as published in the *Essay Proof Journal*, were approved.

Secretary Blanchard reported the resignation of Dr. J. L. Robertson (617). This was accepted with regret. Applicants Nos. 679 to 682, who have been published in the *Journal*, were accepted as members on motion duly carried.

Treasurer Gros presented his report, as annexed to the file copy of these minutes, showing cash in bank \$752.78 and accounts receivable (*JOURNAL* account), \$159.20. On motion duly carried this was accepted with thanks.

On motion duly carried, Mr. Mandos was directed to attend to investment of the Life Membership Fund moneys in Pennsylvania building & loan society shares, paying 5%.

A bill for the Treasurer's out-of-pocket expenses, \$17.77, was ordered paid.

Editor Brazer reported on *JOURNAL* No. 26, which shows an estimated net profit of \$58.60. He then presented the matter of publicity for the Society. As a result thereof, Mr. Rich was directed to prepare an article on the Society and its work, to be published in *Weekly Philatelic Gossip*, on the basis of the co-operation already in action between Editor Weiss of that paper and the Society, together with a classified advertisement for the society for five insertions at one-month intervals. The motion for this was duly carried, with an understanding that other stamp weeklies would be tried later.

Mr. Britt agreed to secure, if possible, at a low price, a cut-file and a letter-file for use of the Editor.

Mr. Britt, as Convention Chairman, reported on arrangements being made. On motion, duly carried, the Secretary was directed to publish the Convention Call for Tuesday, Sept. 5, 1950, at Washington, D. C., in the next *JOURNAL*.

Mr. Mandos reported on exhibition arrangements for Washington, D. C. and that an Essay & Proof section is being arranged.

Discussion of possible members to add to the Board for the Coming year was then informally held. President Hennan appointed Mr. T. F. Morris as additional member of the Auditing Committee.

The Secretary was directed to ask for all needed reports for the Convention, to be in his hands not later than August 15.

At 7 p. m., on motion duly carried, the Board adjourned.

STEPHEN G. RICH, *Board Recorder*.

Secretary's Report

By Julian Blanchard, Secretary,
1 Sheridan Square, New York 14, N. Y.

April 1 to June 30, 1950

Members Admitted

No.	
677	Slawsby, Archie M., 92 Main St., Nashua, N. H. (U. S., Belgium, Switzerland.) By Clarence W. Brazer.
678	Kessler, Arthur I., 551 Fifth Ave., New York 17, N. Y. (Dealer and Collector. Czechoslovakia, Europe to 1938.) By Julian Blanchard.
679	Warshell, A. Bertram, 3728 W. Montrose Ave., Chicago 18, Ill. (Lincolniana.) By Clarence W. Brazer.
680	Burka, Joseph H., 25, Rue Boislevont, Paris, France. (Collector-Dealer. No specialty stated.) By Clarence W. Brazer.
681	Ostrow, Pierson, P. O. Box 121, Elizabeth, N. J. (Collector-Dealer. Italy, Luxembourg.) By Clarence W. Brazer.
682	Caposella, Fred L., 224-01 133rd Ave., Laurelton 13, N. Y. (U. S. Die Proofs.) By Clarence W. Brazer.

Applications for Membership Received

683	Elicabe, Ricardo D., M.D., Paraguay 1857, Buenos Aires, Argentina. (Bolivia, Paraguay.) By J. S. Rachitoff.
684	Boyjan, Jack, 48 W. 56 St., New York 19, N. Y. (Dealer.) By Eugene N. Costales.
685	Howell, C. G., P. O. Box 1653, Johannesburg, South Africa. (British Empire.) By Clarence W. Brazer.
686	Ambrose, J. Lloyd, Court Fonda, Gallup, New Mexico. (Denmark, U. S.) By C. W. Brazer.

Changes in Membership List

Change of Address:

247	Babcock, Edward P., to R. D. 1, Centreville, Wilmington, Del.
593	Chassy, David F., from New York 7, N. Y., to Box 6, Glen Oaks, N. Y.
414	Florey, Theodore C., to 345 W. Grand Ave., Beloit, Wis.
88(C)	Hughes, J. R., from Portland, Ore., to 68 Post St., San Francisco 4, California.
441	Nowaski, Thomas J., to 30-26 Hobart St., Woodside, L. I., N. Y.
470	Swetland, Mark W., to 4052 Vinedale Ave., Cincinnati 5, Ohio.
114	Hackett, Robert P., from Boston, Mass., to Old Connecticut Path, Wayland, Mass.
650	Peterman, William C., from Brooklyn, N. Y., to P. O. Box 248, Caldwell, N. J.

Emumeration of Membership

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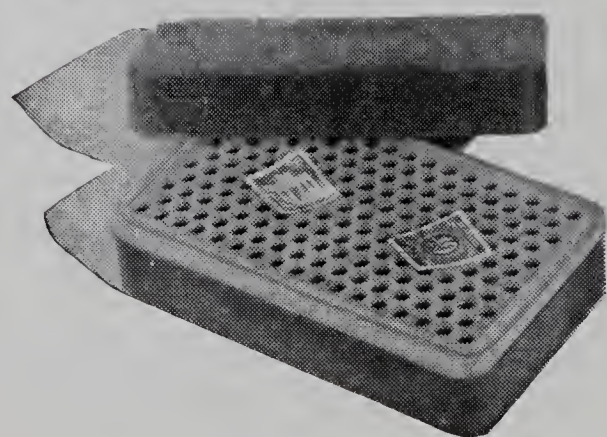
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